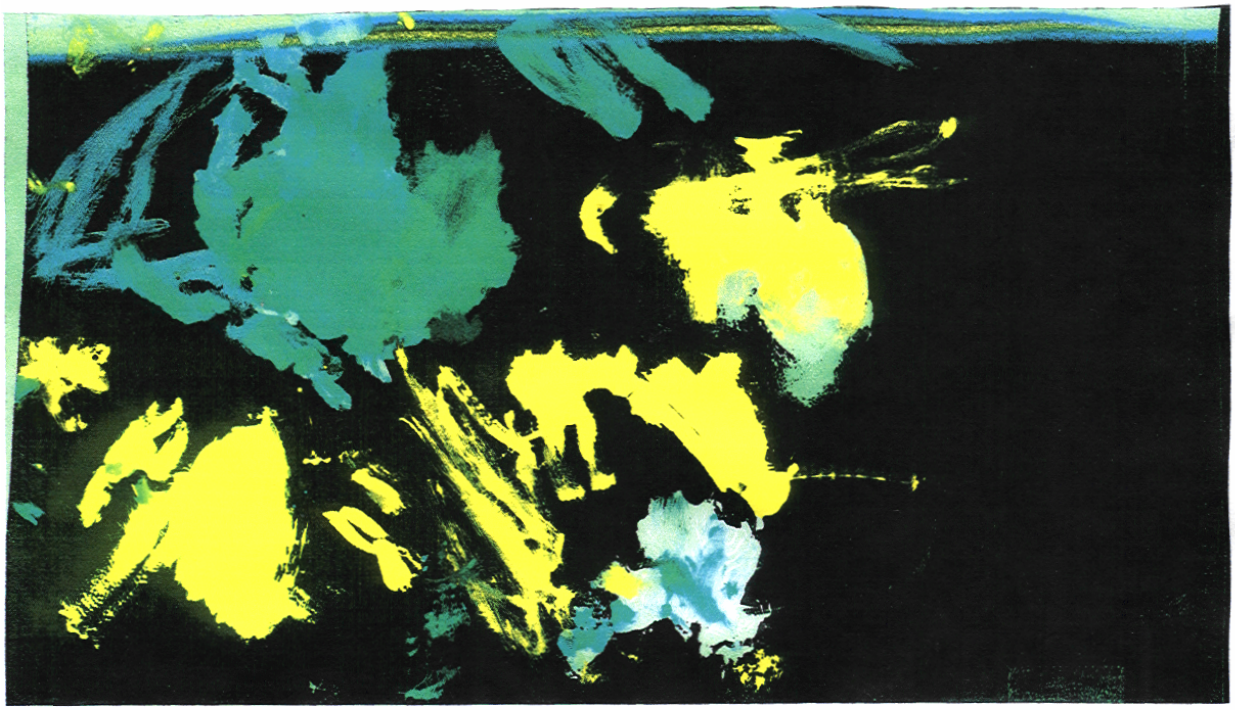
Ion Soare

PARADOXISM AND POSTMODERNISM IN FLORENTIN SMARANDACHE'S WORK



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"Through paradoxical extension, the interior of a phenomenon conquers its exterior. In other words, it belongs to itself also what does not belong to it."

F. SMARANDACHE

FLORENTIN SMARANDACHE
or/and
THE FIRST SOURCE OF PARADOXISM
(instead of INTRODUCTION)

As if it wanted to be in accordance with the paradoxism and even to confirm it, the way the mathematician writer Florentin Smarandache is received is ... paradoxical. Tens of books, studies and articles have already been written about both, scientist and **smarandachism -** the name given to the movement by Ion Rotaru and Titu Popescu. However the paradoxist number 1 in the world is less known in his native country. At the same time some researchers (Jacques Sarthou, Dan Tarchila, Doru Motoc and even... Ion Rotaru) declared him a man of genius (or close by!), while others ignored him or they haven't yet heard about him.

Without being disturbed by any of the two contradictory tendencies, the Oltenian-Romanian settled in New Mexico creates further on important works in the two large fields-literatures and mathematics (but also in other art and scientific fields).

I have attentively read the entire literary work of the writer (sporadically read, on "pieces" or "modules", it could be wrongly understood!), as well as - as much as I could understand- some of his mathematical, philosophical, enigmatical etc. creations. I recognize that almost all the lecture time I have had the revelation of renewal and, moreover, a kind of a prolonged shock: the Romanian- American "neovanguard" is the creator of a new practical and theoretical system, well fixed in its main joints and not at all below (in some cases, on the contrary!) than other artistic currents of last centuries. If I have been the only "receiver" with this kind of reactions, I could have suspected myself of subjectivism or exaltation in front of the unwonted - real, anyway- of the new literary movement. But same reactions have had before me a series of some foreign and Romanian writers as J.Levenard, A.Skemer, Teresinka Pereira, Khalid Rais, Claude Le Roy, Constantin M. Popa, Titu Popescu, Florin Vasiliu, Gheorghe Tomozei etc. Why then Florentin Smarandache does not enjoy a recognition on the measure of his gift and originality? Perhaps because of these human (re)sentiments we have talked about above? Or according to the new axiomatic principles (pro)claimed by postmodernists, the homologation and the consideration of the exceptional human mind's values are not considered compulsory anymore, everyone having-virtually- the chance to be "caliph for one day"? Every one of these hypothesis, or both at the same time, or only parts of them, could be plausible. However, we think that the cause has to be searched for elsewhere.

The postmodernism appears as a movement as large as the whole artistic and literary world's sphere, as the postmodernity itself. However, many times has been avoided the fact that there is a dialectical relation between **postmodernity** and the level of civilization and culture of a country; and this relation remains identically available if the first term of relation would be replaced by **postmodernism**.

When he has found out the possibility to transfer in literature the paradoxes from mathematics and daily life, Smarandache could have exclaimed as the antique wise: "Evrika!". At the same time he surpassed the danger of artifice or of the "import" of ideas. Subsequently his original system acquires generality and internationally.

It is so much clear the omission by some exegetes of this **essential** feature of paradoxism, the analysis being moved towards some collateral aspects regarding the artistic and speech means used. There is an unintentional practice, of course, but it leads to exaggerated assertions regarding the movement affinities with the avant-gardes from the first half of the XX-th century.

The existence and the struggle of contraries are stronger than ever in postmodernity. The paradoxism will find here a larger and more fertile field, keeping at a large degree its individuality, fact that encourages its ascent and expansion in a prolific and partly disappointed artistic world. Starting from these observations we tried to demonstrate in this work that the paradoxism is not in subordinate relation with the postmodernism but also it tends- from equal positions- to cover it.; at the same time, the postmodernism shows obvious tendencies to seize the "smarandachism", in a reciprocity that reminds of the vessels communicating principle. In a separate chapter we proved- based on examples from Florentin Smarandache's creations- that his writings could be "claimed" by postmodernism. But we also emphasized the features that distinguish the two movements. We insisted on the features which show paradoxism's originality and, moreover, on the advantages that ensured its longevity.

As a result of this society, the writer Smarandache is full of contradictions himself. His childish trust in people becomes, not just once, an unfair suspicion. Optimist, he builds with meticulousness and gift his pedestal, as a little pharaoh his pyramid, but often he falls into dark pessimistic moods, acutely living his supposed literary end (a mood detectable in many smarandachian creations). Atavistic roots pull him towards his native place from Balcesti-Valcea, while the **States** ...and the whole world are not enough for his flight. Modest nature, as all genuine human values, he is seized sometimes with an unmeasured vanity what makes him feeling the equal of every state leader, of every genius and even of the ... Creator himself! (see the poem *Audience to God* from the volume **I am against myself**). Prolific and prolix artist in many creations, he often succeeds to polish little gems in poetry, prose and theatre. Frankly and simply in expression, he becomes, not only once, picturesquely through a deliberate expressiveness, without avoiding (arghezian) the "hard" words, the "mould flowers" of spoken language etc.

A genuine Fernando Pessoa of Romanians, the founder of paradoxism represents, in fact, through his contradictory personality, the first source of the paradoxism.

I. SOARE

The basic thesis of the paradoxism:
Every thing/ phenomenon/ idea has a meaning and

a non-meaning in a contradictory harmony.

The essence of the paradoxism:
a) The NonSense has a Sense: (and reciprocally)
b) The Sense has a NonSense.

The motto of the paradoxism:
All is possible, the impossible too!

The symbol of the paradoxism:
A spiral - optic illusion or vicious circle.

The subsequent development of the paradoxism:
To generalize the literature in scientific spaces
(Lobacevski, Riemann, Banach etc.),
n-dimensional and infinite-dimensional spaces too.

Paradoxism's delimitation from other avant-gardes:

- **paradoxism has a significance while dadaism, lettrism, the absurd movement do not;**
- **paradoxism especially reveals the contradictions, the antinomies, the anti- theses, antagonism, nonconformism, the paradoxes in other words of anything (in literature, art, science), while futurism, cubism, abstractism and all other avant-gardes do not.**

Fl. Sm.

Paradoxology and Paradoxism

At the beginning of 1980's, a well-known playwright and man of theatre, the Frenchman Jacques Sarthou from Theatre de l'Ile de France, receiving from Florentin Smarandache the "Manifeste non-conformiste pour un nouveau movement litter ire, le Paradoxisme", was so enthusiastic at the reading of the new movement's programme, that claimed the author "le plus grand poete du xx-eme siecle". "Bravo pour votre genie et votre courage!" ended the Frenchman his letter of answer towards the new founder, with a fair play and frankness that reduced, partly at least, the injustices perpetrated against the Romanians in the previous decades by his fellows countryman and by foreigners regarding the (un)knowledgement of some Romanian priorities.

Approximately a decade later, the Romanian Ion Rotaru (well-meaning and friend with the paradoxist from Arizona, otherwise!), was near to eliminate the new literary movement, considering it "a lamentable ariergardism"[1)] and its adherents " some polite people, that's all! "[2)].

Another Romanian writer, the lamented poet Gheorghe Tomozei, estimated the paradoxist programme formed by Smarandache as a" prodigy... a folly in a new edition and, eventually, a whim programme without programmes that, thank God, he does not follow"[3)]. It should retain that Labis's exegete expressed here his distrust only in the paradoxist movement and not in the poetic gift of its founder, whom he really appreciated: "Florentin Smarandache is the name that I write and utter perhaps with the deepest emotion in my mind; after Nichita Stanescu's disappearance only *Levantul* of the brilliant Mircea Cartarescu made me feel that I was in front of an exceptional creator"[4)]. As an argument for his opinion Tomozei cited the next fragment from a text of the critic Ion Rotaru: "The freedom of verse released from the tyranny of classical dogma. Antiliterature. The style of non-style. Poems without verses. Poems without poems, non-words..."etc. It is easy to notice that Ion Rotaru (resumed by Gheorghe Tomozei) had stopped merely at the first, general ideas of the manifesto, that, indeed, induced the idea of antiliterature, existing at other avant-gardes too, for "the recovery of the essence (of literature, n.n.) through an absence", as Adrian Marino said[5)].

Between the two extreme opinions there is a series of exegetes of the paradoxist movement and smarandachian works- literary critics and historians, writers and admirers or only sympathizers that - as a rule - have analyzed the new literary current in intrinsic relation with Florentin Smarandache's paradoxist creations. We will not insist on the works written until 1994, which we frequently referred to, sometimes in detail, in our first monography on this subject[6)]. The critical "story" about paradoxism and paradox has continued after this date with monographic works, essays, studies, articles etc., from which we will cite or mention further on. The majority of these studies and articles appreciate unreservedly the originality and the validity of the paradoxist movement and implicit the merits as a founder of the American born on Valcea region.

An interesting direction in the approach of the paradoxist literary movement and of Florentin Smarandache himself is followed by a limited number of literary critics which manifest a kind of ambiguity (or even suspicion!) regarding the originality/individuality of the paradoxism and therefore, about the validity of this current. Here we don't refer to those which does not take seriously the efforts as a founder (Ion Rotaru, Gheorghe Tomozei, etc.), but to a category of researchers that we could call "polite disputants". The cause could be not the ill-will, but an insufficient analysis of the smarandachian works, or perhaps a wrong understanding of the paradoxist programme, or - why not! - an organic incapacity of obsolete "classicists" that are not able to surpass the traditional patterns of literature and to understand its evolution, whence the lack of "adherence" to avant-garde movements[7)]. (I have recently met, for instance, a

distinguished essay-writer and art critic, member of a few academies, that disagreed "the absurd" of Ionesco and, of course, his receiving in the French Academy! The same prestigious researcher combated and even vehemently condemned the Dadaist movement! However, the democracy of opinions has to be respected. *De gustibus et de ... intellectione...!).*

A third group in the middle category is formed by those who establish a hasty and one-sided relation between paradoxism and paradox. Starting from this partial confusion they cover the reverse way: instead to analyze the paradoxism, they research the paradox and the "paradoxology" (Dumitru Ichim), recreate its (true!) history "from old times" (Ion Rotaru), an erudite and useful work for its author and for ... paradox(ology), but only partly and formally related with Florentin Smarandache and the movement that he founded. In the same way proceeds the erudite scientist and gifted writer, Florin Vasiliu, in "Paradoxism's main roots"(Phoenix, USA, Xiquan Publishing House, 1994). The author recognizes the literary achievements of Smarandache and his influence in the epoch as well as his merits as a founder of the Paradoxist Literary Movement whose source of ideas he founds in the related great avant-garde literary currents: surrealism, futurism, dadaism etc., being invoked Picasso, Marinetti, Tristan Tzara, Andre Breton, Antonin Artaud, Paul Eluard etc. The author cites poems from Florentin Smarandache's paradoxist poems books (Non-poems, Formulae for spirit, The sense of non-sense), mentioning that in these ones "are cultivated everywhere the shock of matching, the contrasts, the oxymoron, *the paradoxism* in a poetry of great sensibility[8)]. Florin Vasiliu agrees, citing C.M.Popa, that "the series of paradoxist poets: Urmuz, Mihail Cozma, Geo Bogza, Tascu Gheorghe, Gellu Naum, Nichita Stanescu, Marin Sorescu" have existed before[9)]. Further on, the erudite critic and literary historian outlines the history of paradox on periods, in a few countries (ancient India, ancient China and Japan) and analyses the paradox in science (especially in mathematics) and in literature. Returning to literature, Florin Vasiliu seems to reveal in one sentence his whole conception about Smarandache's paradoxism: "The paradoxism is at beginning and if at present there are some new promising voices - the volume of haiku **The Silence's Bell** of the poet Florentin Smarandache is one of these works - should be kept the lath at a superior level"[10)]. It is noticed a certain ambiguity or even a contradiction: on the one hand are mentioned " a series of paradoxist poets " from Urmuz to Marin Sorescu, but afterwards it is asserted that "the Paradoxism is at beginning"; on the other hand it is cited a book that is not the most significant for paradoxism.

An almost comprehensive knowledge of smarandachian work (written till then) and of paradoxism proves Titu Popescu in his remarkable essay **Paradoxism's Aesthetics** (TEMPUS, Bucharest, 1995). Here the author, with an elegant, modern and unequivocal style, analyses the aesthetics of the new current with an almost exhaustive documentation, relevant and unforgettable aphoristic assertions. The style of the book, with an elevated and adequate language, used by an aesthetician of the literature, recalls the other paradoxism's exegete - the literary critic C.M.Popa, who in "**The Paradoxist Literary Movement** (Phoenix, Xiquan Publishing House, 1992) made a subtle and lucid analysis (on the critic way of Adrian Marino) about the existence and the causes of the new movement. Otherwise, Titu Popescu cites him quite often, confronting his ideas to those of the writer from Craiova - unavowed proof that he appreciates the essay. As our purpose, hic et nunc, is not to analyze the above mentioned books-certainly two of the most complex and objective works concerning the paradoxist current and its founder, Florentin Smarandache, - we will just say for the time being that **Paradoxism's Aesthetics** represents a strong argument of a researcher with a superior aesthetic and literary preparation, for the originality and the validity of the new literary movement.

The authority and the competence of the two writers, C.M.Popa and Titu Popescu, the objectivity and the artistic sense present in their entire work on the literary field, could be taken

as reliable guarantees and "certificates of homologation" for the new movement. The insistence on the recognition / validity of the new movement could seem redundant. Assuming the risk to be accused of didacticism in conception and method, we think that there are necessary certain explanations and shadings about this literary phenomenon appeared at the end of the 20th century and what is prepared to get in the 21st century with a conviction that should disarm, at least partially, the skeptical, negativist and indifferent people.

From a strictly formal point of view, the notion of "paradoxism" recalls, indeed, the "paradox". Hence a series of studies, many of them substantial and valid, well-intentioned and useful, however centered on the sphere of the term and the notion mentioned. A typical case (certainly, undesirable by authors) in what "we can't see the wood for the trees"! At an attentive and applied analysis of the theoretical (see "the manifestoes") and the practical (the paradoxist creations of Smarandache) smarandachian work, as Titu Popescu does, it easily comes out that the paradox represents only one aspect, one of his "figures of speech", despite the fact that it gave the name of the current. Some literary theorists (A. Marino, M. Cartarescu) noticed that the names of some literary currents (and not only!) don't always cover the content of the corresponding notions (Where will you find the word/ that express the true?-asked the Poet). We refer to that " incapacity" of words to express complex notions or a wide sphere of action, that determines the " founders" to use only a certain feature of current (process, phenomena etc), unable to reflect the full wealth of the respective field. And what is the following? It will be taken in consideration only certain criteria- more substantial or more expressive, that could be of a chronological (modernism, for instance), expressive (symbolism), formal-sonorous (dadaism) etc. nature.

By researching everyone of Smarandache's literary manifestoes it can be seen that the mathematician poet (or reverse) referred not only to the paradoxes, at the foundation of his movement, but also to other figures of speech- antithesis, opposite comparisons, repetitions etc.- or hard contradictions, play on words, polysemantic variation etc. The exegetes of paradoxism do not refer (not at all or partly) to the last ones, but especially to paradoxes. As had been afraid of future misunderstandings and wrong interpretations regarding the new literary current, its founder specified in one of his manifestoes :"The paradoxism is not paradox,/The paradox is not paradoxism,/The paradoxism is paradoxism". It is true that a sense of the word "paradox" is "oddity, enormity, *absurdity*"[11)], but the expressiveness of the figures of speech and of the other means of expressions does not represent, without fail, paradoxes (however, some of them could enter the sphere of absurd!).

Therefore it is questionable the assimilation of paradoxism- as Florentin Smarandache understood and founded it- with the mere use of paradoxes as figures of speech or as ideas and philosophical life conceptions. If we admit the mentioned understanding, Oscar Wilde would be between the greatest paradoxists ! Useless to say that the paradoxism can't be extended to the entire artistic(philosophical etc.) phenomenology of the paradox.

Otherwise Smarandache himself finds out - in his play *Antique Tragedy* - paradoxes in the Greek philosophy, without fear or other resentments. The debate among the three great playwrights of Antiquity - Eschyl, Euripide, and Sofocle -[12)] it is an occasion for author- with excellent results through concision, fantasy and artistic intelligence - to demonstrate in a creative way his subtle, generous and unselfish assertion/conclusion - that he is not the founder of the paradoxist movement, but its *discoverer*. In other words, the paradoxist "number one" in the world recognizes that the paradoxes have always existed and the paradoxist virtuosity demonstration of the three sacred monsters in the mentioned play is convincing, because the author/director joins the famous heuristic (Socratic) method with an admirable knowledge of the antique culture and with a paradoxist speech - almost a "twaddle" (in the way of George Anca).

The eleven pages of the play are full of so much poetry that involuntary we remind of Ion Barbu, who concluded, basing himself on scientific and literary creations, that mathematics, as well as the poetry, contribute to the world's order and harmony. The paradoxes are the part of the mathematics that enables the writer Smarandache to achieve this thing.

Another unforgettable moment in the development of the movement was the "discovery" of the paradoxists distichs, when the tireless innovator launched "the fourth paradoxist manifesto", asserting even that "the paradoxism... has been before the paradoxists". "The popular wisdom -he said-, but also a part of the cultured creation, fits perfectly the classic paradoxist stencil". We don't detail now, because we'll return to this new paradoxist species; we wished only to demonstrate once again, that the existence of the paradoxes, of their use in spoken and written language and of their artistic-literary valence, are recognized by Smarandache too, with a fair-play and superior understanding that don't inhibit him to keeping on his original way, where some paradoxist flowers remain behind him while others rise in front of him!

When he urged us to read "our daily paradoxes" Smarandache has not certainly referred to the logical, mathematical or linguistic meaning of the word/notion "paradox", but to the contradictions and oddities of the society in what the rebel "with cause" has been living. Without meaning to emphasize the sociological side of problem, we could assert (in the spirit of movement!) that, in fact, Smarandache ... complied with the doctrine of that age! Did not teach the university (and even secondary school) handbooks of his age about the "unity and struggle of the contraries" out of which would arise the *progress* (phenomenon and notion denied by many contemporary history philosophers)? The strong and flagrant contradiction between what has been taught (however) in schools and the nag with claims of "education of the new man", tenaciously and deliberated straightened to an obvious aim- the spiritual and moral uniformity of people and of the entire life system, was tantamount to an attempt against the most valuable individual's freedoms: freedom of thinking and of expression (oral and written), freedom of manifestation as such. It was inevitably that that tension leading to the creation of another kind of literature " resulted from the clash of opposite semantic fields"(C. M. Popa). Concerning this aspect, at an attentive analysis, *sine ira et studio*, of the smarandachian biography and work, it comes out that the artistic/literary ground is at least as important as the socio-political source of the movement.

It is right that in the beginning was the... mathematician! According to the own confession of the insurgent from Balcesti-Gallup, his protest could not be expressed by means of mathematical formulae or notions and he had to appeal to literature. At the beginning timidly and somehow hidden by a polite literature and traditional metaphors (the words preceded, however, anti-, no- and non-words; they were the substance, the starting point, the pre-text and the pretext) and then the poet began to protest... literally.

Why has he initially appealed to the poetry and not to the other literary genres- prose or drama, that he would approach later? We could explain that through the possibilities of abstraction- virtually, at least-, bigger, in the case of poetry, and its relative concision- superior to other genres, that place it in the proximity of mathematics. In his monographic essay[13)] dedicated to the movement and to its founder, "The aesthetics of the paradoxism"(title that gains in literaturization and ...in aesthetics but lose in generalization, because it somehow limits the aprioric orientation of the reader within the field of reference), Titu Popescu synthesized that period with the inspired syntagma "From action to theory". And back (for all the life long) to... practice, we should add, because this is the complete and "dialectical" way of the paradoxism of Smarandache, within a scheme whose simplicity is only of a methodological nature, and whose further development, unforeseeable and bushy, sends to a baroque postmodernism (or a postmodernist baroque), very original and stimulative. From the moment when *The figures began*

to vibrate until present, the energetic, rebel and gifted poet mathematician, claimed not without pride by the Oltenian Valcea from Romania, has created an amazing work and a style- THE PARADOXISM, theorized and then brilliantly applied to every literary genres- lyrical, epic and dramatic. We will not insist here on the two real phenomena, *founder* and *movement*, because many books and studies have already been written about(see the Bibliography).

One thing is obvious for everyone who read the smarandachian work: the author set himself free from " the tyranny of classicism", term understood in a very large sense, as anchylosed conformism, stifling through excess of literaturization. He does not eliminate the literature as an aesthetic product, neither through intention, nor through results, but denying it(with an obsessive "no", tantamount to the ionescian "NO"), he affirms it, as at him " everything falls again in literature"(C.M.Popa).Therefore, in any case, Smarandache is not a writer who should like "the death of literature", an old idea of Paul Valery[14)]. He is a literary demiurge who does not want " the death of the sinner", but his reform through non-literature, that is, in "the sense of non-sense". This idea is not absolutely new, because as early as 1973 the erudite Adrian Marino made an analogy with the Wolfflin's pictorial and thought that "it is possible to talk about the existence of the non-literature as an attempt to define and to restore the essence of the literature corrupted through the excess or the absence of literary art"[15)].

The excess of literaturization means, in poetry, abuse of lyricism, overbid of metaphorization. The invasion of metaphors met especially at some lyrical poets, Romanian and foreigners alike, brings about after a time a stifling sentiment of saturation, such a large blossom garden exhaling strong smells; in uncounted waves these could arouse disgust and repulsion, extreme sentiments and states, contrary to those anticipated. There are poets, especially in literary circles(and they always come brought by the inertness of the traditionalism promoted in schools by today's teachers, themselves traditionalists!), who outrun themselves in looking for as original as possible figures of speech, especially metaphors, thinking that the measure of poetry and the talent are proportionally with the number and the ingeniosity of metaphors, despite the fact that before them were so many "aces" in domain (the list is too long to mention here even the most important) and that the 20th century(following, thus, the end of the 19th century) is full of poetical new experiences, and of *-isms* representing as many attempts- some of them successful !- to blowing up the classical patterns.

The insufficiency (euphemistically speaking!) of readings and a relatively weak orientation of the youth creators by some literary revues(in many cases leaded by "classicists" again), perpetuate the non-synchronization with domain's (post)modernization, in spite of the lessons of some Stanescu, Sorescu, Cartarescu, George Anca, Florentin Smarandache, Justin Panta, N. Coande etc. The democracy of culture (including literature) appeared as an epiphenomenon of the (pro)claimed absolute contemporary freedom, has presently unexpected and unwanted results. Among these – a wrong understanding of the "progress" in art, when the attitude is not a (conscious or unconscious) reaction, at the "postmodernization" with any price of the materialistic and old-fashioned theory concerning the "development in spiral"!

All these things must have been established - lived, more exactly- by the superreasonable and , at the same time, supersensitive Florentin Smarandache. He must early have realized that, generally, the way it was written (at least in our country!) in the first years of his literary age, was old-fashioned and uniform, the exceptions confirming the rule. His literary beginnings, in spite of the fact that they were above the media, don't proved to be originally enough for the lath raised by the exacting Geo Dumitrescu, who had written "The freedom to shoot". From their thematic universe and from some images it could guess, however, that soon with the author of those verses "something was going to happen". At that time Florentin Smarandache has already feverishly but deliberately looking for that "something". And he will discover the movement that will be

forever bound with his name, because "paradoxism = smarandachism"(Ion Rotaru, Titu Popescu)- current and literary style having its main roots in the two realities analyzed before: politico-social and literary. The same idea met, at Adrian Marino and C. M. Popa is resumed by Titu Popescu when he talks about the self(?)destruction of the traditional work: "A logic of cancellation, a dynamic of breaks, made from the gesture that cancels, the gesture that founds"[16)].

The role of the mathematics as the third source of Smarandache's paradoxism is at least as important as the other ones two. That's why we will dedicate it a distinct chapter and, as results from the studied bibliography, it was accorded a lesser attention to it; Titu Popescu himself, author of one of the most complete and pertinent smarandachian monography, insists moreover on the aesthetic and philosophico-literary aspects of the matter, even on the metaphysical and ... the physical aspects. "The poets are the physicians of sense", he said, starting from **The poetical theorems** of Basarab Nicolescu, which are based on the lupascian principle of the third included[17)].

We conclude this essay with another assertion of Adrian Marino, the most prestigious modern "chronicler" of literary ideas and currents:" the one who is convinced of the nullity of art, does not write aesthetic manifestoes"[18)]. But through his entire creation, Florentin Smarandache proves to be an ardent lover and a great servant of the literature. He has passionately desired and succeeded in its renewal, because every epoch has its fashion and models. We warmly believe that at the boundless... end of the paradoxist way, the imaginary world of literature, parallel with the real world, will not meet a fashion, but a model.

Two mathematicians poets: ION BARBU AND FLORENTIN SMARANDACHE

According to his own confession, till 25 years old Florentin Smarandache was not interested by literature, but he even scorned it. Was it a normal reaction, till a point, of the scientist (the mathematician, in this case) against the imagination's products- the arts and literature? The fact that only then he began to write could have many explanations and significance. The beginning of figures' vibration will have , however, for the mathematician Smarandache, an importance at least equal with that one of the algorithms and the figures themselves.

Another poet's confession, according to, he appealed to literature in order to be able to express his protest, is plausible; with inherent risks and adventures, the literary creation could be published (even censored and truncated), and the language of the literature was more accessible, however, than that one of the mathematics. The innate nonconformism of a Smarandache saturated by dogma, clichés and all kinds of habitudes, would certainly sent him towards mathematics in order to look for new means of expression for the renewal of the language.

Although many of the exegetes of paradox and paradoxism start their analysis from the affiliation to logic or aesthetics of this notion -"an old structure in philosophy and a matter of study in logic"(Titu Popescu), Smarandache explains unequivocally in one of his poetical manifestoes : Je suis parti des mathematiques. Proprement, j'ai ete etonne: pourquoi il existe en mathematiques des paradoxes?... pourquoi pas en litterature (...) qui parait assez ouverte, assez malleable?" In our opinion, any paradoxist have to stop before this "declaration" of the movement's founder, although the term and the notion of *paradox* are common to many fields, the author himself extending it subsequently towards other sciences: logic, semantics, enigmistic

etc. An interesting idea for our approach results from here: as well as at his famous precursor, Ion Barbu, the "discovery" of Florentin Smarandache, besides its deliberate character, seems to be previous to his creation-"an inner condition and previous to the creation"[1]. In the case of Barbu, the brilliant essayist Alexandru Cioranescu talked about "a treble concubinage", referring to his treble quality of a poet, a literary critic (theorist, n.n.) and a mathematician. What would have to be told from this point about "the case Smarandache", who is in the same time a poet, a prose writer, a playwright, a literary theorist, a philosopher (as founder of the neutrosophy), a mathematician, a painter etc. ?!

The exciting life with unforeseeable ascents and descents, like a strange sinusoid, somehow similar at the two poets, through its novelty, spectacular and exceptional nature, would have doubtless had its significant role in the originality of their creation. The relatively mediocre level of the media the child and then the young Ion Barbu lived in, would have impelled him for a noble (as an effect) compensation, in searching of "the absolute lyricism". The frequent contradictions and paradoxes of the social life would have determined Florentin Smarandache to try (and to succeed) their conversion into poetry. The frequent loneliness of Ion Barbu was certainly one of the causes that often made him to ascend/ to sink into "the sphere of abstract serenities", while the misunderstanding faced by Smarandache in a standardized society , hostile to the spirit emancipation and freedom, provoked him a normal reaction of adversity in his social attitude and of negation ("no") in his literary creation plan.

A sulking and introverted nature as that of Ion Barbu could, logically, straighten and aspire only towards a somehow utopian world; to Dinu Flamand this world reminded of Plato's *Republic* ![2] The complex nature of Smarandache with his deliberate seclusions for feverish and tormenting seeking at the desk, always alternating with plunges in the immediate reality and in the middle of his fellows who neglected him, when they did not repudiate him, although he loved them from the bottom of his heart and craved for their proximity, like a child eager for the understanding and affection of some parents who don't love him! This is a multiplied paradox that will dictate to Smarandache his aesthetic way to approaching.

In their relative (with moments of... absolute) in-adaptation we easily guess not a handicap of a psycho-social nature, but a displayed nonconformism of an *avowed* verticality, a rectitude that we can find only at the strong natures and brave people

The mathematical qualities appear for both at secondary school already, manifesting themselves through contributions with problems and solutions in *The mathematical newspaper.* The literary debut of Ion Barbu was at 22 years old and that of Smarandache when he was 25.Thus, the difference of age when the two poets affirm themselves in both fields, mathematical and literary, is insignificant. They have also a commune idol in mathematics- Gauss, whom they often invoke.

In spite of their common inadaptation, a feature distinguishes them clearly: to the relatively untidy spirit of Barbu, Smarandache opposes punctiliousness and an order almost soldierly, benefic for his creativity. The rebel from Balcesti-Gallup, an extroverted and active nature, will use the writing like a weapon, for a multiple and prolific protest against the ugliness of world and life, his protest reaching even "the upper spheres". Both of them, once affirmed (also) as poets, will oscillate all life long between their two passions- mathematics and literature-, in case of Ion Barbu the "loops of oscillation" being bigger, as a rule.

The mathematics influenced on different degree and way the literary creation of the two poets. Thus, for Ion Barbu we have to mention from the beginning the subtle and exact observation of Alexandru Cioranescu: "The results (as regards the barbian poetry exegetics, n.n.) until now are unsatisfactory. On the one hand the literary critics who did not pass through mathematics could not detect but an elementary and heavy scientific vocabulary (G.Calinescu,

Istoria...). On the other hand the mathematicians foray in the literary critique assured us that Barbu's poetical art is a system of symbols that make cognoscible the world of spirit through a superior geometry....But the postulate proposed is not also demonstrated[3)]. The observation of the famous literary critic and historian is an essential one and it is followed by a deep and subtle analysis of barbian work. Following Tudor Vianu, this exegetics, in which the writer Al. Cioranescu meets happily the scientist with the same name, is the most complete, pertinent and nuance monography about the man and the writer Ion Barbu, a model of how to apply the interdisciplinarity to analyzing a literary work. This is what had done before C. M. Popa and Titu Popescu as concerns the paradoxism, less (or in a less measure) about the mathematics implication in this movement.

The influence of the mathematics -essential professional field- in the creation of the two writers has many similitudes, as we have seen, especially as regards their *evolution*, but there are also many distinctions, some of them essentially.

Thus, at Ion Barbu, the mathematics, especially the geometry, began to join ,at a moment, the art thinking, particularly the poetry, in an ascending complementarity, finally resulting an exciting conception about poetry, brilliantly applied to a unique poetic work-" a second game more pure" of the objective reality. With a partly improper term and incomplete, anyway, Ion Barbu was (and continues to be) considered to us the representative of the current named *hermetism*. As well as other denominations from the literary terminology, at an attentive analysis, also this one proves to be insufficient, because it considers the poetic style -of Gongora, Lully, Mallarme or Barbu, no matter- only from the point of inaccessibility, a disputable criterion, especially in the conditions of the postmodernism. In fact, it is about an effort of concentration and bringing to essence of the poetry, compared with that of Mallarme, in poetry, and with that succeeded by Brancusi, in sculpture.

We will try, in the case of Florentin Smarandache, not to fall in the trap observed by Cioranescu in which have fell many of the barbian work's researchers: to look for the influence of the mathematics in the terminology used by the founder of paradoxism in titles of volumes and poems, names of characters, in the language of some commentaries etc[4)].

An obvious distinction between the two mathematicians poets refers to a certain accessibility or their method and ,implicitly, their style :at Florentin Smarandache everything is clearly exposed in the manifestoes of the movement, that could be appreciated, simplifying, as a transfer of the paradoxes from mathematics to literature and, eventually, a transfer of "the reduction to absurd " method. The other figures of speech (hard contradictions, antithesis, puns etc.)belong to other fields and are only...paradoxical (full of strange, absurd contradictions).

The relative abundant mathematical terminology used by Smarandache in his creation, especially in poetry and drama, is somehow outside the ideation and belongs more to the language used. In this sense, the French writer Jean Michel Levenard was right when he talked about the effort of the mathematician Smarandache for the literary language renewal "en le monde autonome et quasiment vierge dans cet usage des mathematiques"[5)]. This is one of the sources of originality for paradoxism's founder: at once with the paradoxes- who would represent the fundamental substance of the movement, he took from mathematics almost everything that could have been taken, as vocabulary, and transferring it in a deliberate and inspired way in literature. So he enriched with expressions and new words the world of the used language, in strange relations full of colors and diversity.

At a strictly "statistical" analysis of the mathematical terms or the mathematical meanings of some words in the work of Ion Barbu, it comes out that those are pretty a few: *groups, totality, line, triangle, heptagon, unit* and a few others. At Smarandache words like these are met by the hundreds! "The mathematical" of the poetry of Ion Barbu is an essential... problem and merges

with the poetry itself. As well as in mathematics, Ion Barbu came in poetry to "abstract generalizations with tendencies towards unity" (Al.Cioranescu). Famous mathematician, talking about the organization and the orientation of the mathematical research, Dan Barbilian (alias Ion Barbu) asserted that these are "contiguous with the poetical functions which, approaching disjunctive elements through metaphor, unfolds the identical structure of the sensitive universe. In the same way, through axiomatic foundation or theoretical-grouping, the mathematics assimilate the varied doctrines and serve the purpose to teach about the unity of the moral universe of the concepts. In this way they stop to be a laborious barbarousness but, participating to the fulfillment of the world's harmonious image, become the new humanism"[6)].

Thus, after the own Ion Barbu's avowal the poetry has to represent, as well as the mathematics, a principle and an ordering method for universe, serving to its harmony and unity. The conception was marvelously applied in the famous *Second game* ("From time inferred") (Joc secund, "Din ceas dedus"). Ion Barbu 's merit and contribution to the great poetry of the world is that he discovered that in a high and bright place the mathematics (especially the geometry) meets the poetry, that the abstract god of the world's order, unity and harmony, imagined to have the forehead of a mathematician and the heart of a poet has (must to have)two foreheads and two hearts named *the Mathematics and the Poetry!*

At Smarandache the two fields manifest themselves in a unique sense, from mathematics towards literature, even though Charles Ashbacher considered the movement "a combination of literature and mathematics", and the purpose of the mathematical terms and notions used is not to order but to explain the world and the life. *To put in harmony* but not to agree with this world, because the paradoxist writer's dissatisfaction, revolt and protest are present in all his creations. Although the essayist Marian Barbu considers that it could be talked about a certain "mathematization" of the playwright Smarandache's conception, through the way of thinking the structure of the drama from **Metahistory.** The absolute reached by Smarandache is different from that of Ion Barbu: it belongs, in intention, to the freedom of creation without hindrance and in achievement it is expressed through the aspiration towards minus infinite. The negative is considered here in the sense of the *non-* and *anti-*, sense analyzed and accepted by almost all of the paradoxism's/smarandachism's exegetes. The summit of Barbu becomes the abyss of Smarandache! We could assert without fear of exaggeration that the two poets met in this point each other: the summit is the "crest" from *Second game* and its reflection on water-"the bottom of this calm crest"- could be assimilated with the paradoxist's opposition/negation.

Both of the founders-writers reached a critical point in their (poetical, firstly) creation, this expressing for both the attainment of the absolute. At Barbu (as well as others European hermetics) this one has a modern structure with a Platonic essence, because he places himself on the absolute beauty behalf, that could be framed within the general-positive principles of philosophy. The absolute reached by Smarandache belongs to the postmodernist orientations (see the chapter *Paradoxism and postmodernism* in this book) through its position in a certain aesthetics of the ugliness and a *constructive distructionism* of the antiliterature. Otherwise we met also at Smarandache ,enough poems in which "the *second* interpretation does not exclude the apparent one... examples when the literature and the *antiliterature* do not exclude each other, though they have been provoked simultaneously"[8)].

Reaching the absolute height of the poetry, Barbu reacts mallarmean through a hidden sadness, that appears like a combination of despair and fright of that one who "has seen ideas". "The azure! Azure!..."exclaimed Mallarme in *Je suis hante (I am haunted);"*latent nadir!" writes Barbu in *Second play*, while Smarandache talks about "l'armonie celeste de l'inharmonie"(*Sans moi qui deviandra la poesie*?). He reaches his extreme limits in the volume **Nonpoems**, where the antiliterature not only has reached its extreme point, the (non)absolute, but also has passed

beyond this limit, transforming the literature in something else: informatics, graphics, philosophy etc.(blank pages, signs, drawings etc.).

There are significant and interesting through their relative similitude, the reactions of the three poets, once reached the poetic absolute, as every of them understood and conceived it: Mallarme was "visited" by the suicide ghost, Barbu is seized with "a incurable, lucid sadness"(Dinu Flamand) and will plunge again in "the laborious barbarousness" of the mathematics, nostalgically aspiring towards a poetry of "things that are seen"(Ion Barbu). It can be said that his wish, that he couldn't and hadn't enough time to achieve, have been applied after almost half of a century by Florentin Smarandache. His lucidity and artistic intelligence helped him to intuit a certain dangerous deadlock where **The nonpoems** had brought him, because the nonliterary fields on which his poetry had plunged had not served the cause anymore. Caliope, Euterpe and Talia claimed him from other muses that seduced him with mermaid cunnings! And then he came back from "beyond", from a literary way that seemed plugged, beginning to explore on horizontal, in order to apply his paradoxist manifestoes to other genres and species, in an impressive amplitude.

We should tell that Ion Barbu returned to his first love to which he remained faithfully all the rest of his life. But it would be partly inaccurately, as in his conception "the mathematics and the poetry use both of them a symbolist language and consequently cryptic for uninitiated, thanks to it being possible the generalization of some observations"[9)]. In mathematical language, when certain terms -between the ones essential!- are identical in the case of two crowds, these ones seem or tend to superpose themselves and the appreciation of their different character will be doubtful/reserved.

Continuing the comparison, at Smarandache the common terms of the two spheres are fewer or do not touch essential points. This fact could be an explanation that for two decades the Paradoxism's founder has been served with gift and passion both fields- the mathematics and the literature. His "bigamy" is a benefic and fertile one, because "the successors" have already reached an international notoriousness.

Unlike Barbu who betrayed in a way asserting with a certain occasion that he esteemed himself "much as a practician of the mathematics and only in the measure in what his poetry reminds of geometry"[10)], Smarandache will remain faithfully perhaps all his life his two great loves. Perhaps just because in his conception, method and vision they are distinct enough, excepting, certainly, the paradoxes - common to both oh them. Talking about the oscillation of some poets like Paul Valery and Ion Barbu between poetry and mathematics, Alexandru Cioranescu rightly observed that at these ones "the unequilibrium of the balances" is obvious. At Smarandache , in spite of some little and passing exceptions, this "balance" permanently tends to equilibrium, to "the play with equal possibilities on the both tables"(Al. Cioranescu). And - paradoxically, again!-just at the same time, we would allow us to complete. Here are a few patterns in which at least three fields join: The mathematics- through symbolistic and language, the poetry- through metaphor and the puzzles- through puns and the aspect of rebusist definitions:

Symbol of (Leopold) Kroneker = L.K
Kolmogorov's space = URSS
Language of Chomsky = AMERICAN
Axiom of separation = DIVORCE
Close set = PRISONERS
Catastrophic point = ATOM BOMB" [11)] etc.

The assertion of Cioranescu is successfully sustained with multiple performances- parallel with the literary ones- of the mathematician Florentin Smarandache: publication in USA from 1990 of "Smarandache Function Journal" review (since 1996- "Smarandache Notions Journal"); in august 1997, at Craiova, under the aegis of UNESCO, was organized the first international conference on the Smarandache notions in the theory of numbers; in 1997 (at the Chair in Algebra of the State University from Moldova) he obtained the title of doctor in mathematics with the thesis **New functions in the theory of numbers**; about the Smarandache function have already been written books (Charles Ashbacher, K. Kashihara etc.) and countless studies and articles and at the University from Craiova (Romania) was formed a research group concerning this field.

As a world wide recognition of the Romanian mathematician's merits, *CRS Concise Encyclopedia of Mathematics* by Eric W. Weistein, published at the prestigious American publishing house CRC Press, Boca Raton -Florida, includes between the mathematical notions some of Romanian origin, among that: the function Smarandache , the sequences (41) Smarandache, the constants Smarandache, the paradox Smarandache etc.

As well as his famous precursor, he emphasized the philosophical connotations of the mathematics; but he went further on founding interferential sciences and notions. Thus, founding "the neutrosophy"-a generalization of Hegel's dialectics, the mathematician Smarandache discovered subsequently the neutrosophic logic, the neutrosophic crowd, the neutrosophic probability and the neutrosophic statistics.

As regards the formal aspect of the problem, it reflects - not at all paradoxically!- the content: "The construction, this finality and economy!" - it was one of the obsessions of Barbu, in other words the linguistic form in what he was going to pour the idea. Corresponding to that, Smarandache's paradoxism has "the nostalgia of the disciplinary rigors - programme, manifesto, theoretical insistences, express delimitations"[12)]. From this point of view the two founders - of the Romanian hermetism and of the international paradoxism - meet each other again, because their vocation as "constructors" is evidently, their literary approaches being voluntarily, deliberately. Both of them have been concerned until obsession about the poetry stage and condition and they made efforts to detach themselves of the poetical chorus that were acting in their times. They might have been sounded in ears the ironical/gentle verse of their brilliant fellow countryman: "My dears, this path has been walked before!"

The smarandachian "construction" has (also) from this point of view stateliness in amplitude, because its system, baroque-postmodernist in essence, allows successive ads, as a tree that grows every year. The barbian hermetic building shows outwardly a concision of a modern temple of the Poetry and a simplicity of lines that could cheat the superficial or uninitiated onlooker/reader; the hyperborean coldness of the marbles bricks of words, recalls that one of the high icy summits, accessible only for strong nature or choice minds.

The postmodernism of Smarandache (whom we dedicated a separate chapter in this book) allows the author to bring down the poetry on street, to "democratize" (again!) the language, to render (volunteer!) expressiveness to some words and expressions that seemed "fallen" from the condition of messengers of some sentiments and ideas, because of a too frequent utilization. To the bivalence of Barbu's language, able to serve both the scientific research -the mathematics and the poetical one (Tudor Vianu), correspond at Smarandache the use of a regenerated language with paradoxes from mathematics; through an ingenious translation from quantity to quality the paradoxist alchemist turned the respective notions and terms into method, sending them afterwards towards other fields :logic, philosophy, semantics, puns etc.

As if wanting to continue Al. Cioranescu and Marian Barbu which talked about a "mathematical humanism" at Ion Barbu, in an interview with Ada Carstoiu, Florentin Smarandache advanced the notion/idea of "scientific humanism"[13)].

It is a truism the assertion that in art and literature the accessibility is not a criterion; therefore we won't insist on the echoes in times of the barbian hermetism and of the "smarandachism". More interesting appears the fact that although they have not arisen on an empty ground, each of the two writers followed his own way, detaching further on by other "competitors". The hermetism, as such, was not invented by Barbu, its appearance is due even to Gongora, poet of the seventeenth century, and it knows periods of revival in the age of Lully, Mallarme etc. However Ion Barbu, unchallenged founder of the Romanian hermetism, which made "school" until our days (when his epigones become fewer in front of the postmodernism's attacks !), proved the first (and the only one) that there is a similitude that anytime could generate identity between the mathematical and the poetic language. He demonstrated this thing through a work unequaled until today, although small as dimensions. (It is interesting, in this sense, the point of view of Laurentiu Ulici, who considers the mathematician Ion Barbu a repressed poet. "Not only the vocation guided him towards mathematics -says him- but also the vanity of the poet refused by the poetry)[14)].

In his creative effort, from a modern viewpoint of a profound original poetical universe, however, Ion Barbu has not successors, because "he closes an epoch without opening another one" (Nicolae Manolescu). Suits this assertion of the brilliant critic also to Florentin Smarandache? The creative possibilities opened by paradoxism seem so many and diverse, that we tend to give a negative answer to this question. Otherwise, the paradoxist movement and Smarandache himself do not conceive *ad litteram* other creations in this style, but as some new "scriptural practices, efficient and tensioned, preserving the energy resulted from the clash between opposite semantic fields" (Constantin M.Popa). From this point of view, the paradoxism has the chance of a much longer life than the barbian *hermetism,* because it may be considered having a "postmodernist channel" after Titu Popescu's expression, who situates it in a at least honorable company in the triad "modernism-postmodernism-paradoxism"[15)].

At the same time with the essayist mentioned, we hope that the "literary history not to establish a too fast passing of the paradoxism into its own posterity"! The theoretical, but, especially, the practical possibilities of the movement, with gift applied by its founder, justify our trust and prove the paradoxism's viability.

PARADOXISM'S OFFENSIVE

...Therefore, the literary histories are put in front of an event- a literary one, certainly! - that they will have, *volens-nolens,* to mention, in the worst case, if not to analyze at an equal level with the other movements from the so large and complex field of the letters: *the paradoxism*.

In spite of the fact that some literary critics and theorists pretend to ignore the new movement and its main founder -[1)] Florentin Smarandache, it is a reality that compels recognition more and more, such a child not just waited, but full of health and originality, which asks for his rights!

"Demonstrated" and imposed, first of all, through poetry (especially in the volumes **Le sens du Non-Sens** -1984, **Collection of poetical exercises** -1982, republished in 1994 with the title **I am against myself**, and **Nonpoems**-1992), the paradoxist literary adventure, as an epiphenomenon of the existential one of Florentin Smarandache, continues in prose especially with **Non-Roman** (1993), then in drama with **MetaHistory** -1993. The chronology of the appearance of these paradoxist creations is certainly relative, their elaboration in manuscript being simultaneously or not with the year of publishing. We will not insist too much upon these works, published until 1994, they being the object of many previous studies[2)].

The application of the paradoxist manifestoes on the three literary genres, the pouring of the linguistic "material" into the smarandachian theory and conceptions pattern, abundantly proved the adequation of the new system paradigm to the Romanian language (or non-language!). If it were updated the list of Romanian and foreign writers which joined the movement (with "Diploma" of paradoxist writer released by the prodigious poet, or without it!) would be long enough. That one published by J. M. Levenard, I. Rotaru and A. Skemer in the well-known **Anthology of the paradoxist literary movement** (Los Angeles, 1993, p. 169-170) and republished by us (with some completions) in the mentioned monography, impressed already through the spreading "geographical area" of this new, non-endemic literary "disease". The 27 mentioned countries and the 154 adherents and followers of the movement would have been increased until now, because the ennergical and passionate paradoxism's founder takes care in order that his child, as extraordinary as his "father", reach all over the world!

Carefully and with love watched, the smarandachian paradoxist tree grows out and its bright darkness (paradoxistically talking) overruns more and more geographical and literary, of course, spaces.

Not just once was raised the problem if the *whole* smarandachian work could be" crowded within the paradoxism's accolade". The idea seems to us partly tendentiously and its eventual "implementation" would be redundant An even fugitive research of the work of any founder in the literary field, would prove that an artistic current have never existed in a pure state, the interferences and the influences of other contemporary or previous movements being detectable, as a rule. We maintain our assertion expressed with years ago, that for a genuine artist the girths of single literary currents are "too tight"[3)]. The examples in the history of the world's literatures are too many to insist on this matter. Titu Popescu subtly noticed that Smarandache "always goes out from paradoxism without leaving it entirely and forever; he allows himself freedoms for independence, that lead him to outline himself as a writer with a relative independence of the movement he thought.". With an inspired word and image of Al. Cioranescu (talking about Ion Barbu}, the paradoxist "poison" exists in different proportions, however, in the smarandachian creations.

Otherwise, at a methodical and applied analyze of Florentin Smarandache's work it can easily comes out an almost "dialectical" development of the paradoxism, all the more as the founder of the movement wants (and succeeds) to reach the truth of life and art through ...(hard!) contradictions and without neglecting or giving up to them. After feverish seeking that last almost two years the paradoxism has born and then had an ascending development (1980- 1994, the upper limit is relative),both literary and ...geographical, the propagation waves of this literary seism knowing ...paradoxical lengths, forms and oscillations, therefore going out from the known scientific schemes, in accordance with the author's programme or aleatoric ways. Anyway, in this period was manifested -good for the movement- that "permanent fury of freedom" about Titu Popescu has talked.

It can comes out after the half of this decade a certain stabilization of the movement. It is not about an "exhaustion of the resources"(Constantin M. Popa), of course, but a true victory of the paradoxism, in fact, an entire mastership of a new territory that the conqueror -Florentin Smarandache- colonizes now at leisure. "The drillings" are less, the arrangements and buildings are made much "horizontally", and this action is developed on two complementary fronts/ directions: on the one hand are consolidated some gained areas, on the other hand it is tried (successfully) the occupation of new territories from other (literary, of course!) species and their conversion into the new religion of paradoxism.

1. The consolidation of the gained paradoxist areas.

We couldn't agree but in a little measure with the essayist Marian Barbu -a professional of drama critics, that Smarandache would be "obsessed to madness by the word paradox, by its spiritual infiltrations in the highest or the oddest fields of the existence" and he "would believe like the ancient Midas that anything could enter the area of the paradox"[4)]. The appreciation includes/supposes a certain smarandachian casuistry, a hard to accepting thing for a gifted work, subsequent or simultaneous with a coherent and believable programme and with a high degree of assimilation. Otherwise, it wouldn't be possible other interpretation criteria as the postmodernity is abundant in paradoxes and the literature and art have although their main source in reality. The contemplative artist with the entire complexity of his being is, too, a unit of the big existential crowd.. Much more, the paradoxism is able to absorb other tendencies and doctrines. Titu Popescu, for instance, has the opinion that" the Manicheism is a still undeveloped form of the paradoxism"[7)]. It is significant the fact that whole paragraphs from the cited book of this exceptional aesthetician are written in the most genuine paradoxist style (sea for details our essay **Paradoxism and postmodernism**).

The search for a chronological criterion for analyzing the smarandachian creation is both risky and useless: older works have been republished many years after their republishing and have often been revised and added; and, as a rule, the energetic, prolific and feverish author has forgotten to date his manuscripts. Therefore is difficult enough to follow the sinuous and intricate way of the paradoxism's evolution in its practical side. *The ballad of Ermizeu*, for instance, studied in manuscript by us, seems to have been written in the first years after graduating the Faculty of Mathematics in Craiova, when the new mathematician still has had his memory full of formula, algorithms, functions and ... mathematicians. The mentioned creation seems a kind of a parody (an often used specie in postmodernism) of the mathematical language, a writing with a sober physiognomy and a serious tone, but behind which gurgles the laugh. The humor stays in the obvious contradictions between the technically-scientific significant and the personified signified, the "actions" of the latter being a source of funny: "Ermizeu, the old synus / burning like a dual thought/ in the Hamilton mechanics/ with residual spectrum/ from the loxodromic siege/ had pull out the hart invertor / and in a Riemann geometry / had put the Brocard's point". Through the absurd of the situations, tone and prosody, *The ballad* ... reminds strikingly (and not

accidentally) of the famous *Chroniclers* of Urmuz and of the futurists too. The association is confirmed by the paradoxologist Constantin M.Popa :"The moral of his fable (Urmuz's fable "The pelican or the pelican", *n.n*) can constitute the paradoxist movement's emblem"(C. M. Popa, *cited work*, p.13).

In *Suffering and politics* , subtitled "Lyrical semicollages" (undated, too), the "doses" of paradoxism are unequally distributed. At the beginning the paradoxist appears as we know him - ingenious and original: "A chap threw the grenade on the water/ And he pull out some two fishes/ And four- five divers". The conclusion drops with a terrible irony, the grimace is tragic: "Everyone has the right to dye/There where he doesn't wish"! Another verses recall the famous "Smarandache paradoxes" from the bright debut of the movement: "Nothing we repair/ Not even the repairable". Then follow simple reports, arranged in form of poetry and joining only through content to the absurd and the paradoxism of the previous verses. The warning from subtitle ("Lyrical collages") saves partly their inadequation. A certain prose-ism unmasks the "soldering", reminding of some pages from **Nonroman** ("They are the product of the original education which faces the reality of the new regime"; "Oh! Politics of three coins/Which goes us out through nose" etc.) or of textualistic joinings. These ones are interrupted from place to place with philosophical commentaries, directly enunciated ("knowing other ones, you know yourself); some tautological distich appears: "we haven't time to not having time"(two negations make an affirmation, so... *we have time for having time*!). The poem ends with a nice paradox: "As if this world is from other worlds", based, evidently, on a *hard contradiction*(Fl. Sm.).

We have insisted on this poem in order to advance an idea that worth to be developed: the input and the output of the paradoxist scene of the histrionic (in the best sense of the word) Florentin Smarandache, are deliberate, with a subtle art. The director, the scriptwriter and the actor meet each other in a show- man in that the multiplication can be taken as a prolongation and vice versa, and the contradiction tends towards solution, but never reaching it, in a ceaseless process. Because the *illusion of equilibrium* permanently turns itself into its opposite. The axiomatic conception after what the author (the writer, the artist etc.) finds himself again in his work, with a reciprocal validity, suits no one better than Florentin Smarandache. He has a contradictory personality himself, in which the wish for equilibrium and the possibility to reach it alternate all the time with the non-equilibrium, as an artist on wire whose on the left and on the right oscillation may bring him sometimes on the string, but other times ... *under* it (like a "poet with the dot under *i*", as Florin Vasiliu would say).The paradox is that the equilibrist never falls down, because the two extremes permanently attract and sustain themselves." I am all the time an unbalanced man and that makes me to stay in equilibrium" says Smarandache with Eschyl's voice[8)]. Otherwise, the paradoxism's founder felt with his artistic intelligence permanently on the look-out for the new, the danger of "dictatorship" on the behalf of the discovered literary movement, and then, the man who has never endured any compulsion of his freedom of thinking and action, will early react with a normal logic of the ... non-logic! There is that "concomitance of the contraries"(Titu Popescu) able to create (at least in intention) "harmony among multiple elements of science and art" (Marian Barbu)."Une harmonie en inharmonie" - says Smarandache.

No exit and **The earth's blood** are one-act drama, fantastic-allegorical or allegoric-fantastical that seem to belong to an older period of smarandachian creation. The characters-symbols take part in debates of absolutely good or evil ideas, and their manicheist dichotomy has nothing from the artistic complexity of some "classic" characters. Thus, the "negative" hero from the first play symbolizing the totalitarian evil is the *militian*, traditionally presented and therefore caricatural, that is fool, dogmatic and automated, defending an oppressive regime from a pretended Valley of Happiness. The peasant from "The earth's blood", shouted by another militian, arrives on the beyond world; finding out that he isn't able to recovering himself,

concludes finally that there is his place, the place of the protestants. The final conception and the viewpoint are fully anti-melancholic, because the peasant Maria hits the govern while it is asking for ”Mercy!”.

A little dramatic jewel is **Antique Tragedy**, in what the three sacred monsters of the Greek theatre, Eschyl, Eurypide and Sofocle are brought in the same period and put to speak each other. The paradoxism of the play is realized not in structure and form, but in ideation and language. The author proves an excellent knowledge of the antique Greek theatre and reality and of the socratian heuristic method and, most of all, of the human and the artistic personalities of the three playwrights. He puts them to talk in a complex style in what the excellence of the speeches is given by the vast culture of the three ones, by a deep ... philosophical wisdom (in order to make a paradoxist tautology!) and by the paradoxism of many speeches.

ESCHYL: Why do you tell me to sit down? Had you enough of seeing me high?
...-In cold blood I destroy the cold-blooded reptiles.
SOFOCLES: How many times have you beaten in restlessness the head and the body?
ESCHYL: One moon and one sun.
...-With what have you move yourself away?
...-With patience.

Some speeches of the philosophers-playwrights recall our popular “nonsenses”, where, in similar dialogues, popular characters give “topsy-turvy” answers to normal questions. The apparent inadequation and their comicality arise from the different meanings of the “pilot” word from interrogations or from other causes.(We think that it would be interesting and useful a comparative research as concerns the popular origin of some ideas and paradoxist motifs, with adequate lecture criteria, in some smarandachian creations)!.

It is noticed on the other hand the aspect of “ one (paradoxist)- verse poems” of many speeches, or the poems with two verses (distichs):”Only after dying , it comes to you the undying”, ”The grass took over the fields/The wind blows away on the waves, far-away”, “The tumultuous cascades beat the air”, “I don’t love the poetry, but the poetry of poetry”(reminding us of the famous pleonasm from *The singing of the singings*:” Kiss me with the kisses of your mouth”) etc.

In one of the Sofocle’s speeches Smarandache reiterates the paradoxism’s foundation: “Denying too much a thing, you have just asserted it”- what reflects, in fact, the essence of his art: The *anti/ non-literature* with significance of *literature*.

“You are anti-playwrights!”- finds out (only!) Eschyl, because it is said without a sign of “reproach”. That would be, projected on the literary disputes’ scene from the antique world, the smarandachian tendency and conception to renewing the literary art and, at the same time, to position it in the prolongation of two millenaries and a half of quarrel between old and new, being known the innovations brought by Sofocle and Euripide in the antique theatre.

Spontaneous and brilliant, the speeches of this drama are full of concision and fluency. The author exposes his idea easily and believable, in a permanent interference with the conceptions and the mentalities of his famous precursors. Thus, he slinks himself subtly as a fourth character in play, succeeding to make a little/ big bridge between the postmodern paradoxist sensitiveness and the “modernity” of the antics, especially that of Euripide. (To the summit of the morale sublimity in the antique drama and, first of all, that of Eschyl, he will oppose/present the lower summit of human nature in **Metahistory** - monstrous reflection of our contemporanity).

“The intrusion” of the Romanian-American playwright, without having claims to destroying myths, has unexpected consequences, as the result is almost a tragicomedy, in what the antique stateliness and ideals live together with, or seem to dissolve/lose themselves in the

postmodernist relativity. At the same time Sofocle and, especially, Euripide appear as literary dissidents opposing themselves to the previous play conventions and traditions which had the aura of Eschyl's genius. "You are writing mathematical tragedies -finds out he. Too much logic is bad!"." Where are the Hellenic tragedy's laws? -answers to him Euripide. Let's break them! (What they just have done, in fact! n.n).We use the religion of the poetical science". The three ones -two different orientations, the tradition and the renewal, in fact, - are joined by a single fact -the tragedy; that is the literature, because -allegorically says Smarandache -the innovations brought by non-literature have in common with the literature just... the literature. The same as in the case of an equation, if were reduced the similar terms, would result *non = yes,* what had to be demonstrated and what brilliantly did Adrian Marino, theoretically, in his monumental work **Dictionary of literary ideas**, and then, as regards the smarandachian work, Constantin M.Popa, Titu Popescu, Florin Vasiliu, Marian Barbu and others.

Smarandache considers the renewal of the literature as an essential condition for its survival. The end of the play "Antique tragedy" is significant in this way: Eschyl descends in eternity, but not before to declaring the two ones as his successors. "... the olive trees stopped from budding" -says Sofocle... ...The earth sleeps. The poetry breaths!". The ambiguity obtained by author is remarkable because we don't know if the poetry of Eschyl sleeps, in other words, if the traditional poetry has died, or, on the contrary, if only after its disappearance the poetry becomes able to breath. The last speech, of Euripide, of course, seems equivocal too: "It is the Victory of our defeat!..."If we read it in a paradoxist way, in what the negation becomes assertion, the sense is obvious: *The literature has died, long live the (non)literature*! It is decoded also by the fact that from the beginning Eschyl is put to speak in ...paradoxist terms! The text discloses author's sympathy for Euripide, the most modern among the poets of the Greek tragedy, "forerunner of the new art of all the times"(N.Carandino).

Undated, the play seems contemporary with the "manifestoes" from the beginning of the movement, it being itself as a genuine manifesto, (but) an artistic one, disclosing not at all the later exceptional playwright. This task belongs to the creation **Destiny** that announces the subsequent **Metahistory**. This is a "play without actors, without decor and without dialogue", in what the noises of the audience are part of the show proper. The birth - suggested by the whimp from the beginning- is followed, of course, by life - the light is gradually blurred, during the entire play (7 minutes and a half) till dark - the end, completed with some "vague wails". The monotonous, mediocre and eventually comfortable life of the anonymous/symbolic protagonist is reproduced with a maximal concision in two words :"Absolute silence". With a subtle irony the playwright hardly lets to discern "a light *encore*", while the whistles - which disapprove such a dull existence -are normally and... numerous.

The play has an exquisite power of suggestion. It is maybe the only one among the dramatic creations of Smarandache that could stand near those from **Metahistory**, they contrasting only through the registers of expression: to the sarcastic virulence and humoristic verve in trilogy, correspond the lyrical-philosophic wave that traverses the little play **Destiny**. Moreover, we assist here to a certain essentiality of the dramatic art. To be able to say such many things in less than one page is, we have to recognize, a true performance that could be equalized only by ...the poet Florentin Smarandache in a few of his little "novels" in verses: *Roman d'amour, Old age without youth age* etc. At the same time, the dramatism in **Destiny** does not dissolve itself, does not disappear, the play could been performed at any time. As in a genuine literature's alchemy, it shows itself to us as an extreme compression of a whole, as a maximally concentrated drop, that still keeps the quasi-totality of its qualities!

Tens of little and big studies and articles or even books (or only chapters) have been written about these models of the genre– the drama from the mentioned cycle[9)] The quality and

the novelty of these dramatic creations are proved by their relatively many performances in different places in the world (Smolensk, Glasgow, Strasbourg, Chisinau, Timisoara, Karlsruhe etc.), but especially by those which have highly appreciated these drama and have strongly wished to stage them. Neaga Munteanu, a Romanian established in California, considers that the smarandachian theatre " outruns the borders of the literary genres, got out of shape and tanned by contemporaries" and appreciates it as a "proof for the century that will disappear through fire, water and earthquake; it is not for the libraries which will burn, but has to be hermetically shut into lead boxes for the researchers of the next generations: so disappeared an epoch"[10].

"You are an excellent playwright and poet, with a fantasy and culture out of common- writes the author Victor Voinicescu Sotski, actor and poet in Paris, in a letter dated march 30, 1995 -the drama have sink me into a world that cannot let you indifferent and passive". Doru Motoc, well-known playwright from Valcea, who found the drama "absolutely exceptional"[11], has recently told me that was intensely preoccupied to find the possibilities for staging on a Romanian theatre the play **The country of animals,** from the famous trilogy. Paraphrasing the paradoxist playwright, the examples could be multiplied *n* times.

The way in what the three dramas follow their destiny that begun seven years ago, justifies the critic Marian Barbu to be convinced that they "will serve as a bridge head for the third millennium"[12].

With "Vagrant verses", that we have studied in manuscript, Florentin Smarandache imposes the "popular" side of his paradoxism, on the line of the language's democratization -one of the postmodernism's features but often recalling the **Flowers of mould** of Arghezi or **Gypsy songs** of Marin Radu Paraschivescu. The trueborn popular vocabulary (from the region of *Nea Marin,* himself also recognized here and there) is full of charm and taste. Out of this aspect the paradoxism is present through "daily, naive sentences"(in accordance with the manifesto), contradictions, puns etc:

He sleeps like a log!
He wakes up in the night and smokes.
Won't get fired the devil...
So that the salesman gives him two portions,
Pulls after him
A wonder- child
But stupid

(**Turcaibes**)

Doarme de-l gasesc toti dracii!
Noaptea se scoala si fumeaza,
N-o lua necuratu foc...
Ca sa-i dea vinzatoarea doua portii,
Tine dupa el
Si-un copil minune-
De prost.

(Turcaibes)

or:

What have they understood from all these things, none can understand

(**Parents and children**) etc.

Ce-au inteles din toate astea, nu se-ntelege

(**Parinti si copii**)

The imitation of the popular speech becomes accurate copy, including the pronunciation, as well as in the linguistic questionnaires:

After I looked for him
Till I broke the earth
(I had also such a desire...
That I couldn't tell you!)
(The Tomcat uncle Alecu)
Dupa ce-l cautai
De sparsai pamantul
(Avusai si-o poftaaa...
Ce sa-ti povestesc!)
(Motanu de Nea Alecu)

As if to prove that everything is deliberate, the high cultivated poet, who has passed through the entire poetry of the world, insinuates himself now and then with some elevated metaphor: "I had settled on the upper step/ Of the soul's stair"(M-asezai pe treapta de sus/ A scarii sufletului).

In the substance of the volume we find their place and become poetry jokes and puns picked up from daily life: When you come again / -Over a week. / -With files sewn? / With the proof.(*Audience*)(Kent mai vii/ -Peste o saptamina./-Cu dosare cusute?/ Cu dovadra. *Audienta*) . Bawdy expressions are found everywhere.(In comparison, Arghezi appears like a puritan!). The identification of the nude reality with the literature is present everywhere too: "How little the fishes/ From Africa, and colored, like/The people./A carp big, as a pig,/ Lives 150 years.../The sturgeon reaches a/ Tone, as far as cow!" (The aquarium from Constanta). There are present also from the paradoxist arsenal the puns: "-Gheorghe and George are/ Unmentionable(s)/...And Vasile and Vasilache/ Are drawers.(*The country of Papura-Voda*)(-Gheorghe si George sunt/ Indispensabili/...Iar Vasile si Vasilache/ Sunt izmene. *Tara lui Papura-Voda*), or "What vocabulary has the ass..."(Uncle Purrcell)("Ce vocalimbar are magarul...".Nea Purrcell); expressions and repetitions recalling the children's folk: "Pizza, pizza/Prepelita/Pentru Mamamare Ghita"etc.

In other place an interjectional dialogue reminding of a pre-ancient times of the human language, is presented as an "onomatopoeic play:": Ohhh / Whaaat?/ Mmmm?! / Heee? / Nooo! / Aaaa! / Yaap".(Conversation). As it looks like, the "drama" seems a genre of an "transitory stage" before the disappearance of the language, to which Smarandache has always returned. Undeliberatelly, maybe, nostalgically or on his bent knees, he is however conscious that the literature means, though, sentences, words and not in the last time - *littera*, from what it inherits its own name. He recognizes openly this thing, joking...seriously, in his well-known style :"The poet is a feeble, weak being, but in the whole power of word. The poet *keeps his word*". Strong arguments in this sense brings the paradoxist himself through the series of volumes published on the second half of this decade.

Emigrant toward infinity (MACARIE publishing house, Targoviste, 1996) is one of the most representatives volumes of Smarandache's paradoxism, with an unwonted title that seemed to confirm/continue an idea of the undersigned: "The last year of Smarandache's life is plus infinite"[13)]. "The hymn of the Oltenian-American", published by the author on the forth cover, is the most suited motto/postface for this volume, because the writer that in America " (I) eat(s) leek and drink(s) with the tzoi" and at Craiova is a cowboy, it means that, in fact, he is neither of these two ones! The "American verses" from the subtitle could as well be named "Romanian/Oltenian verses". In this way, the lyrico-epic character of the volume is, paradoxistly talking, a man without country , who still has roots, or a Romanian adapted under stress of

circumstances to the realities of the country of the cowboys and of the impossible ... possibilities, a contradictory "emigrant", the greatest and the deepest among his paradoxes!

The verses are "American" only because the author lives in the USA. Many of them are Romanian (as concerns the language, in any case) or universal verses, it been given the omnipresence of the contemporary realities. The style itself is genuinely paradoxist, the one that has been invented when Smarandache has still lived in Romania. The juiciness and the truculence of this show of words recall the channel Pann - Arghezi- Sorescu - Anca.

"Traversed of a tragic wave" (Cezar Ivanescu), the volume proves that the author "lives in his country, that is the Romanian language"[14]. As well as in all other books- we would add. In fact, Smarandache has not emigrated in a definite place, but where he could apply without hindrances (spiritual and ideological, not merely material) his unconformist literary programme. The book's title seems to be at the same time a *sui generis* translation of the ancient *Non omnis moriar* (I will not entirely dye) and not less a statement of the absolute freedom that the author has always desired, has struggle grimly for it and has expressed it artistically in literature and other fields. For Gabriela Haja the poetry of this volume "becomes the expression of the eternal nostalgy, (...) when it is not a linguistic game"[15].

Although nowhere is mentioned , **I am against myself** (AIUS, Craiova, 1997 and Zamolxis Publishing House, Phoenix, Arizona, USA, 1997) is, in fact, the second edition- bilingual, of the volume **Exist impotriva mea** (MACARIE, Targoviste, 1994).Unfortunately the author had not available the Romanian original at that time and he had to remake it after the English version, resulting here and there an English/Romanian-English version! For instance- *Geoge Diabolicu* (*George Devil* in the english version), in place of *Gheorghe Dracu*, the original title.

I have told, at the respective time, that this volume (republication of the book **Laws of internal composition**, Fez- Maroc, 1982), represented a turning point in the writer's creation because it has been written in the purest paradoxist style. Compared with the subsequent volumes (**Le sens du non-sens** -1983- the French edition and 1984- the Romanian edition; **Antichambres et antipoesies ou bizarreries**- verses paradoxaux- 1984 and 1989, but, especially with **Nonpoems** - 1992, a volume in what the author aspires for, after an expression of Manolescu, "a poetry without borders"), this volume seems to be of a temperate nuance, with a certain equilibrium, but also with some interferences of the "classicism's tyranny": "The trees takes off their shoes in grass/In grapes night is setting in,/October ..."(*Sad joys*) (Copacii se descalta in iarba,/In struguri incepe sa se innopteze,/ Octombrie..."*Triste bucurii*. There are entire poems that are not written in paradoxist style, reminding of the creations from the first period of activity, what means that the poet has not entirely disowned this manner of writing, when there is something to say: "Come home, my pet children,-/ I shout the eyes, the ears/ and the pavement stone and the bricks/ I shout the stray thoughts" (*Still life*) (Veniti, puii mamei, in casa-/ Le strig ochilor, urechilor/ si pietrelor de pavaj si caramizilor/ le strig gindurilor ratacite" *Natura moarta*). As regards the translation art, it is easy to notice that the subtleties of Romanian language and of paradoxism alike, cannot always be expressed in other language.(**traduttore - traditore**!).There is an illustrating example: "...si sa te bat... Nu sau da?/ -Nu da!"(Unsuited suited words), where the homonimy of the words from the last verse couldn't be adequately translated (No, yes! No bit!", losing from the original charm. The lamented Gheorghe Tomozei, whose preface from 1994 is resumed here, although he wrote appreciating words about Smarandache, did not understand his whole message, remarking especially " the grave humor of the vanguard (stylistic trifles), but not the importance of its products"[16]. Because of the pleasant aspect of the language he noticed more the juggler(to read "virtuoso") of words, but not the tragic clown; he did not distinguish the inner weeping of the hidden string. The characterization made by Smarandache in

the EPILOGUE of this volume could be available for all his creation: “it (the volume, n.n) is a shanty outside / and maybe a castle inside-/ a volume that keeps my touch/ with the earth”.

The advised researchers of the smarandachian work have not mistaken to read and analyze the poet only from the paradoxism’s viewpoint. Moreover some of them -known names as Ion Rotaru, Gheorghe Tomozei, Doru Motoc etc.- have seen in Smarandache the talented writer (the poet, the prose writer and the playwright) first of all and only afterwards, the paradoxist. This is a very important thing for the poet receiving and for his future, because a fundamental criterion/principle of axiology taught us for quite a long time, that beyond currents and fashions, there are two features of a writer which last :the gift and the originality. The intelligent mathematician- poet has early understood this thing and the finding/ acceptance of this idea determined him, from the beginning, not to deny or avoid *in corpore* the literary achievements of his precursors. “Florentin Smarandache- said Ovidiu Ghidirmic- is a great poet too, that has not to be seen only from the theory viewpoint, but also before and beyond the paradoxism”[17)]. The same critic, talking (as well as Titu Popescu) about “the classicization process of the paradoxism”, subtly notices that the one-verse poems volume **Through tunnels of words** (HAIKU, Bucharest, 1997) ”is desired a retort at the older cycle *Poems without any verse*, representing a dialectic of negation, ... an inner dispute in smarandachian work”[18)]. The concise and pertinent analysis of the one-verse smarandachian poems, made by the poet-essayist Ovidiu Ghidirmic seizes the art essence of these poems, in comparison with those “classics” of Ion Pillat: to the appolinic aesthetism of the last, is opposed the dyonisiac anti-aesthetism of the Romanian- American paradoxist, who stakes here again -as in his other creations- on paradox, “ the datum point of Florentin Smarandache’s thinking and literature[19)]. His capacity of essentiality proved in **The silence bell** (Haiku, edition in three languages, 1993), but also in other paradoxist creations -in verses, prose or drama, is important also in these poems. The “dispute” as regards the paradoxism’s “classicization” had been solved before by Titu Popescu: “If a current doesn’t enter the history- told the well-known aesthetician- that means that it has not enough matured itself. But a youth age without old age is possible only in the paradox that suspends the history”[20)].

We insisted on this aspect because Ovidiu Ghidirmic tends to consider this volume as ...unparadoxist, “ excepting the paradox”! But right here it is the essence of the matter: the paradox is not a smarandachian invention, indeed, but its transformation in poetry and system- it is! The strong, hard sometimes and always shocking metaphors in the smarandachian poems appear like this just because they are based on paradoxes- these notions converted in figures of speech forming a great part in the originality of this gifted writer.

The title of the volume is as shocking as these of the other smarandachian creations. What would have meant the author with these “tunnels of words”? An insidious interpretation hovers about us: maybe the “tunnels” are the “black holes” of the literature, that the poet during a creative *relache,* filled them up with a linguistic and artistic substance, deeper rooted in our literary history? Or in the traditional “forms” of the one-verse poems, he would has poured the anti-literary “mortar” of the paradoxes? Or maybe them mean “ the unidirectional trend of the poetic speech, through the tunnel of the one -verse poems? (O. Ghidirmic).”Everything is possible...”!

The volume **Defective writings** (AIUS, Craiova, 1997) equalizes, in our opinion, in “antiliteraturization” and, of course, in... paradoxism, the famous “Nonpoems”, its only “handicap” being the time of appearance- five years later (1995), although the author has dated the majority poems in the volume before 1990.

Seeming that he didn’t want to forget the actual politico- social conditions that generated the movement, the author begins the volume with an essay (in fact a postmodernist hybrid formed

from essay, prose, poem!), significantly named *Introduction in the empire of error*. It refers to the volume itself, including these "defective" creations but also the anomalies of a society full of contradictions and hostile the author." From the society's viewpoint- explains the author- they (these writings n.n.) appear as being deformed (on contemporary mirrors), wry". This "introduction" completes fortunately the other paradoxist manifestoes of Smarandache, because this time he establishes a new notion: the nonexistentialism/ nonexistence, what means "the way of not to be, of the inhabitants from the Empire of Evil, to not exist, although they exist". This is the highest point (or the lowest, it is the same thing) of human alienation- that is, to feel strange in front of yourself, to have the sensation to be removed beyond time and space, beyond life, although you live.

On the other hand, the notion of nonexistentialism, that is nonexistence (because the author doesn't seem to refer to the philosophic doctrine of the existentialism), outlines better the correspondence/ parallelism between (anti-, non) literature and (non) reality/ existence, an idea, symptomatically, very seldom underlined in the last time. With objectivity and common sense, the appreciate literary critic, the essayist Andreea Deciu, talking about the social constructivism, drew attention on the fact that, however, "we are beings anchored in history and, therefore, in social practices"[21)].

Another interesting idea that results from this essay and, also, from the whole book, is the author's recognition of the fact that he does not deny (but, on the contrary, he admits) his adherence to the literary (new)vanguardism of the century. He recognizes his "multistylistic style" that includes different "baroque, surrealistic, impressionistic, expressionistic...and other...*ist* procedures" (pag. 11).This is a paradox too, because reading the book there is no sensation of eclectism, although the surrealism and the unliterature live together with the realism, and the last being present, for instance, in "Memories which I do not wish to remember again!" (title in the style of the movement).

Intelligent creator, Florentin Smarandache has accumulated in the while enough self-conviction in matters of paradoxism and enough (non)life (literary and publishing inclusive) experience in order to create a coherent volume, where nothing (or almost) is put/let at random. After *Introduction in the empire of error* (a manifesto of the paradoxism too, but covered with another... linguistic packing), the volume continues with a "short resume" about the ... terror/theory's features of Smarandache's (non)existence/existentialism. Then in the shape of prose texts or verses (it is risky to name them *prose* or *poetry*!) we learn essential data and information about the "becoming" of this (almost) exile in his own country...Palillula. As another Villon, in full postmodernism he lets his testament of a man who lives, confessing his ideological and literary "crimes", but, especially giving nonliterary declarations about his murderers, which ground their existence on his nonexistence! Also among his memories we met -true nightmares of the author- the caricatural portraits of the previous leaders, lampoons worthy of an Arghezi.

As well as before in **Nonroman,** the author presents in detail in an "essay short prose" the quasitotality of the methods whom he used in volume:"...jargon... lack of comprehension/ character's disappearance... *laboratory* of text... pedlary/ experimental function/ transdisciplinarity/ textuallists... hallucinations... ellipsis novel, the short prose in expansion.../ the generation '80.../upside down things.../ automatic diction.../ postmodernism... fable.../ bookish..."etc. There are listed numerous writers of generation '80(less Cartarescu, who maybe naturally has to be included at "postmodernism"!), among them... Florentin Smarandache! Then follows an impressive, fascinating, even, saraband of the author's inexhaustible proceedings. These "pieces"(we couldn't name them in other way, because the mixture of genres and species is omnipresent in volume) appear as some author's personal creations, well individualized , although they are written after another vanguard styles, in accordance with his avowal.

Sometimes they remind of some "original parodies", genre mentioned by the author among his proceedings. The paradoxes, puns, antonymies and other paradoxist figures of speech are met everywhere, they seeming to be like a glue of the different styles used. There are also (corresponding to the known *grapho-poems*) grapho-proses and blank pages of "very short pages". Moreover -poems in "bird"-language, in what the words are found after the removal of some syllabus that repeat themselves., like in the (relative) former children games.

More than in anyone of his other creations, in **Defective writings** Florentin Smarandache seems to aspire for the achievement of a synthesis of the all vanguard and neo vanguard experiences of the 20th century, reduced to the common denominator of the paradoxism. At the same time he aspires for a creative assimilation of different orientations and directions of the postmodernist literature, an ambitious undertaking that seems very possible! In no way, "un mixtum compositum"(Ion Rotaru)!

In **Happenings with Pacala -Theatre for children**(TEMPUS, Bucharest, 1997), the publication of some drama written many years ago, the paradoxism is detectable in the attempt to join the science (here -the astrobiology) with the popular literature. Pacala, well-known character in the Romanian stories, meets not only the dragon, but also an extra-terrestrial being, therefore- the contemporary popular imagination's product;...nowadays, at the end of the superscientific 20th century- an unforeseeable meeting, full of...fun...and suggestions[22)].

"The Moroccan diary" entitled **Professor in Africa** , published in 1996 at Chisinau under the auspices of Moldavian State University, was written, in fact, between 1982- 1984, the period when the author worked as a teacher of mathematics at Lyceum Sidi el Hassan Lyoussi from Sefrou- Morrocco, as a result of the Romanian- Morroccan agreements. The direct, familiar style, with a great dose of orallity, forms at a great extent the charm of this diary, besides the absolute frankness and the true- born popular language- features used for quite a long time by Florentin Smarandache. The humor of the book , that creates an impression of freshness, is tempestuously, unexpectedly, of a paradoxistic structure and its first source are the contradictions: The children from Sefrou liked us...when I passed by them, they told me: Bonjour, Madame! Other times they threw some stones at us"(page 40)."For a month I was in straitened circumstances: between The Mediterranean Sea and The Atlantic Ocean, at Tanger" (page 41); or : " A pupil has known a group of Romanians...And has learnt a few expressions, that he tells me proudly: "Go to the hell!...Fu.. you!..."etc.

The in-formative capacity of the book is important: in less than 50 pages the attentive and subtle observer that is Florentin Smarandache gives us so many information about Morrocco, about the civilization where he has lived for almost two years, that the reading of this book could be a revenge or a compensation, at least, for the impossibility to see those places. And everything it is expressed in an attractive speech with an extraordinary liveliness of the images and the sentiments. At the same time, the volume "constitutes- thinks the writer Al. Florin Tene - an open window towards the cruel realities the Romanians had to pass through to obtain a working visa abroad"[23)].

At least as interesting are the *Fragments of journal* published with the title **How I discovered America** (ANOTIMP publishing house and ABADDABA publishing house, Oradea, 2000), that could be taken as a continuation or a completion at **America- the devil's paradise** (1st ed.-1992, 2nd ed.1992, 3rd ed.1994, 4th ed.1999).

The book is not a journal proper, the information being undated; very seldom is mentioned some year, only when some event is evoked. As results from the author's laconic preface, its content consists of "sporadic, daily notes... transcribed in between, on plain, on the board of the car, while driving...A kind of advises and impressions for amateurs. They are not grouped on subjects... (page 5).

As well as the other smarandachian journals, the volume is read at once. From the content's point of view, its attractiveness is given by the unwonted information, a valid situation for those who do not know America. The impact of a different world and civilization is shocking and pleasant, because the novelty calls our attention by itself. Author's commentaries alternate everywhere with the information proper. Also, author's common-sense and honestity are absolute, as usually. The criticism is unmercifull and generalized, ranging from ordinary, even handicapped people, till the former president Bush, considered a war criminal (because of the war from Vietnam); from the onerous post charges, until the granting of Noble prizes on politic criteria; from the daily food, the cars and the roads from the States, until the big buildings of the American firms and cities. Nothing escapes to the acid observations and critical eye of the author: beings and things, daily incidents and great events- politic and cultural ones, famous personalities and anonymous people - everything coexists in this original journal, in an impressive psycho-social and literary democracy and in an absolutely aleatory order. Moreover, Smarandache is unforgiving against himself." I am a good-for-nothing fellow- said he at a moment- who gads about the world, dissatisfied with his fate" (page 78). Striving with the time (available for writing), Smarandache has found out this quasioriginal solution of the fugitive notes: from hardly sketched lines and rough copies, sometimes from elliptic sentences result an enough substantial reality, as many colorless and trifling drops gathered in same place give, after a calinescian comparison, "the rumble and the color of the sea".

The courage of a perpetual rebel, who is in an almost permanent contradiction and opposition with everything and everyone around him, is present in an absolute degree: ...I write what I can see and what I can hear- draws him our attention categorically- without any on the left or on the right indoctrination" (page 9). The ego is present too, as a motivation for creation: "Better to be cursed than to pass unobserved!"

In the second part of book (unnamed as such), the memorial information begin gradually to be replaced by a kind of "inner" journal, something as a substitute for the notes, "a kind of metanotes". The reader is somehow invited/stimulated/forced to deduct a hidden reality at different levels of existence or understanding: "The car goes straight as a canon ball "; "With the sword of Damocles above the head = to be got out"; "The guy had been airy"; "You take the devil some money!"; "You can bring mother's expert" etc. This way to express a reality recalls the surrealism of George Anca, at who the remarkable spontaneity of the imagination and also of the metaphor created a certain incoherence of expression, close to irrationalism, given by the elusion of some parts of sentence (the technique of the fragmentarium). At Smarandache the sentences are complete, as a rule; they need only to be joined in a whole, important operation that the author leaves in charge of the reader. This fragmentation and disjunction is a typical feature of the postmodernism and on that insists Mihaela Constantinescu in her recent work about that movement[24)]. The critic Daniel Cristea-Enache compares the proceeding with a Lego game in what the pieces are joined and separated without a pre-established logic[25)]. The notes of Smarandache from the second half of his journal could also be combined or grouped after certain criteria: thematical, chronological etc., in function of the presupposed reader's connotations (detectable, however, with a minimum error after the reading of the first half of book).

Moreover: a considerable part of texts from the end of book seem without "subtext", resembling to some stylistic simple exercises interpenetrated with paremiologic groups: "Sitting wryly and thinking rightly", "I haven't had it on my tongue", "They went under", "I've drunk and you've got drunk" etc. This original approach could be put in touch with writer's effort to improve his Romanian (to read "not to forget Romanian language"), living among anglophiles. The informative insertions appear more rare ("They've butchered the Indians. They have no school in their language. They've forced them to become Christians". Only at the last two-three

pages the author seems to come back to the memorialistic (a relative one, too), as to end "in a circle". Anyway the journal even like that, *en miettes*, is a new surprise that the always unforeseeable paradoxist has done to us.

With the volume **Time for joke** (ABADDABA, Oradea, 2000) the humor, that is present in the entire smarandachian work, suddenly succeeds its more serious (and "worse"!) sister- the satire. It reaches even the par(ad)oxysm, because it is met in every " fable, parody, epigram, quatrain, distich (the subtitle of the book written together with Gheorghe Niculescu).It could be supposed that the latter belongs the insistences towards an improvement at the formal level of some stanzas or entire "pieces", because at a global research of the smarandachian work, it is observed that this aspect is not among the paradoxism's cares or aims; although because of the wish to release from the "tyranny of the classicism".(On the contrary, it appears as a non-concern of the author!). The humor arises from every stanza, distich, verse. The authors seem momentary tired to be some serious/solemn creators and as in a kind of "the seventh day", they allow themselves a few hours/ pages of *relache*, of joking.

The book begins with a preface in verses in what the paradoxism, as a producer of fun, is at home, using the proceedings known from the countless manifestoes of the movement: contradictions, antitheses, oxymoron, puns, vocables and expressions used at a figurative meaning and vice-versa etc.: "Admitting that we'd admit"/ The abnormal as normal,/ Involuntarily we'll commit/ The voluntary paradox(...)". The examples can go on:" The white black-he and the good evil-she(...) Warm ice, square circle,/ White blood, clean mud/ long-haired bald-headed, drowned fish ..."etc. Is met even the "clean dirty" of Caragiale, as a new recognition of the paradoxes' oldness. The end of the "preface" is not without significance; in it the reader is invited to carry on the list. And as if we heard, only partly saved by evanescence, the poet's urge of two decades ago: "Read(and discover!, n.n.), friends, our daily paradoxes!"

"The microfables"- as such named by the authors, are at the same time some well-done epigrams: "Croaking in hedge- hopping,/A crow sprinkled on my head;/ I said nervously but resignedly:/ Good thing that the cow can't fly!". "The moral" is of a "inclusive" type and it is realized, as well as the humor, with every of the means mentioned above and not only. Another cycle is formed from longer fables with the moral classically put in the end (after the "tyrannical" pattern!).

The following epigrams are hardly distinguished from "microfables". Among the three parodies, call attention the first and the last. "Odd" reminds us of the conception/ prejudgment that Eminescu must not and cannot be parodied (as if the "products" of Eminescu's epigones would be something else!).The paradoxist Smarandache, supported by Gheorghe Niculescu, proves again that this thing is also possible! The over thirty comparisons addressed to the Moon recall the known "Crow" of Toparceanu. The writer Ion Rotaru who had so vehemently criticized the "**Nonpoems"**[26]**,** can be satisfied: here Smarandache raised himself at least "till the ankles" of Toparceanu!

The epitaphs are written in the known, traditional style. They prove once again, as well as the *Quatrains* and the *Paradoxistic quintes*, that the puns, the oxymorons, the antithesis etc., as literary proceedings, are not invented things, but "uncovered" ones (Fl.Sm.). In the remarkable, sometimes, lexical inventivity we recognize especially the paradoxist (his name is not important!):"Acacia-she and poplar-she/ Are not fruits as the olive ,/ And not verbs as noun,/ But I like to cultivate them"(*Unnouns*) ("Salcama si cu plopina/ Nu sunt fructe ca maslina/ Nici verbe ca substantiv,/ Da-mi place sa le cultiv " *Nesubstantive)*. The poems from the cycle *A bit of love* also create the impression of parodies- after Minulescu, Toparceanu, Iosif, Goga, or after the entire traditional Romanian poetry.

The popular source, in the line of Pann - Creanga - Sorescu, we consider one of the smarandachian paradoxism features (to be forgiven the pleonastic dose!). The orality of the style, form of protest against the mannerism pushed until "academism" of the classic and modern literature- is detectable everywhere in the creation of Smarandache. This "subtle orality" (Mircea Cartarescu), demanded from the masters of the past is not less, a feature of postmodernism, after the taxonomic try of Ihab Hassan[27)].

2. The conquest of new literary fields

With the last two cycles of volume- *Proverbial distichs* and *Rhymed paradoxistic dialogues*, is opening, in fact, a new "front" in the paradoxistic offensive of the Romanian-American insurgent: the foundation of some new literary species- paradoxist, of course. The tendency to innovation is not new at Florentin Smarandache: as early as 1982 he published the cycle *Poems in no verse* appeared in the volumes **Laws of internal composition** and **Le Sens de Non-Sens** (Morrocco, 1982, 1983, 1984).(It is true that the idea wasn't exactly new, because blank pages- at Smarandache appear even black ones!- were already met at the vanguards from the beginning of the century and moreover earlier!). The graphopoems had been invented (with some distinctions, however) by Apollinaire, and the replacement of words by letters or syllabi remembers the stutters of Gherasim Luca. Partly at least "what he proposes is not without fail new...the historic vanguard's experiences are although assumed from a postmodernist viewpoint"[28)]. Taking the risk of our own conviction, we appreciate that the essence of the paradoxism does not seems subservient, at all costs, to some old or new vanguard (excepting some periodical plunges on their strange and somehow dim waters!), but it is particularized by a specific style, with an original language, in a good part distinguished of the majority of literary experiences from the 20th century.

As if he was unsatisfied with the "(noe)vanguard" label, applied him by a part of paradoxism's exegetes, among the first ones and the most categorical(if not grim!) being the literary critic and historian Ion Rotaru, Smarandache accepts finally this name, but striving on his own way. After this period he will create new types of poetry with fixed form: *the paradoxist distich, the tautological distich, the dualistic distich, the paradoxist tertian, the tautological tertian, the paradoxist quatrain, the tautological quatrain* etc.; in prose: *the short syllogistical story and the circular short story* (**Infinite story**, 1997), *the combinatory play* etc. This new paradoxist experiments were not elaborated in special periods, but in many years, since 1993, and parallel with the application (convertion to literature) of the firsts literary manifestoes.

For an analysis of all the new literary species and notions invented by Florentin Smarandache, it would be necessary a whole book. We will confine ourselves to short descriptions of the most important ones and frequently "applied" by the writer.

The tautological distich consists of two apparently redundant verses, which together give profoundness and comprehensiveness to the whole, defining (or making a connection with) the title. The two verses have in common a notion expressed with the same word or an only synonym. For instance: "When I wish something,/ Certainly I wish (Ambition) or " At least I'm trying/ To try"(Attempt), or the well- known "*Mutatis - Mutandis*" (Change). We think that the respective "patterns" and the species itself could be taken/received as puns or puzzles alike. The traditional metaphor is replaced by a new genre of metaphor- the paradoxist one, that is no more based on a comparison without one of the terms, but it has a larger sense, close by the Greek etymology of original, in what is included the idea of transformation/change, rendered through a partly false tautology.

The paradoxist distich is considered by his creator as a "fourth paradoxist manifesto". This appreciation is motivated, in the first time, by the studies of Smarandache concerning the origin

of the paradoxism: ("I have not invented the paradoxism- said he- but I uncovered it. It has been before the... paradoxists. The popular wisdom and also a part of the cultivated creation, fit closely on the paradoxist stencil."). And, in the second time, it is the challenging presentation of the "inventor" of this new literary specia, that recalls (but only that) the dadaist's method/ style: "take a linguistic phrases and expressions, proverbs, sayings, examples, aphorisms, riddles, quips, adages or some famous thoughts from a dictionary of personalities and contradict them merciless, tear them!..."

The *paradoxist distich* consists mainly of two antithetic verses, which put together merge themselves in a whole, defining the title or making a connection to it. As a rule, the second verse denies the first one. According to the appreciation of the founder, the *paradoxist distich* is "a new lyric formula with an opening towards essence". The possibilities to create paradoxist distichs are actually unlimited. There are a few decades of proceedings, which create as many types of this species:

- paraphrases of clichés: "The right man/ in the wrong place"(*Offender*; but also *Impostor*, n.n.)
- parodies: "Talk of the wolf and the pig is sure to appear"(*Coincidence*), through the ironic substitution operated in the second part of the known popular proverb;
- acknowledged formulae reversed: "Any exception/ Admits rules"(after " Any rule/ admits exceptions";
- double negation: "War/ Against the war"(*Peace*);
- double assertion that gives a negation:" Saints'/Sanctification (*Ordaining*);
- putting on the wrong track: "With one glass eye / With the other about cat"(*The motorcycle*);
- hyperbolas: "From four employees/ Five are chiefs"(*Aristocracy*);
- pseudoparadoxes: "Guilty people/Not guilty people"(*Innocent people*);
- tautologies: "Closely/ Closeness "(*Proximity*);
- pleonasm: "Invent something/After the invented"(*Plagiarist*) etc., etc.

The "prescription" presented by author for this new paradoxist literary species is impressive through diversity, overflow fantasy and the apparent exhaustivity. Not a single possibility to create these distichs seems to be neglected.

On the other hand it is interesting (and even paradoxical!) that the extravagant writer- otherwise made for the nonconformism of any kind, appeal to the fixed literary species; however , he takes care to reverse them, changing again "yes" in "no" , the assertion in negation, for the renewal of the literary language- his noble and useful obsession.

This new literary species, a product (especially) of Smarandache's brain is among his most convincing "inventions", a proof being also the volume **Paradoxist distichs** published in 1998 at the University of New Mexico, Gallup Campus -Electronic Publishing. The "fore- and the past- "word of the book is considered by Dan Topa, author of the book's afterword, as a true "theory and literary history article". The volume is considered by the known director "entirely different, as form and content, from everything that has been written until now". Also, in a journal from Bucharest this kind of distich was considered "a unitary parabola, hyperbole, geometrical ellipse at the frontiers between art, philosophy, puzzle and mathematics" (*Romania Libera*, Bucharest, nr.2725/march, 15, 1999, pag.2).

Noticing the concision and, at the same time, the abundance of ideas in the paradoxist distichs, Gh. Bajenaru considers them " a poetic experiment full of the hope of the survival"[29]. These kind of examples- says Ion Rotaru in his recent **History of the Romanian literature** (NICULESCU, Bucharest, 2000, pag.587), in what he dedicates the paradoxist Smarandache

more then seven pages- there are by thousands, here interfering the principle of antinomy: it is no *yes* without *no*...".It is certainly simple as Columbus' egg!

This original book has obvious informative and formative valences. Beyond its literary attributes, it appears as a little wisdom and human intelligence thesaurus, at "a moment of maximal expansion"(G. Calinescu) of the author.

At about same time when he begun to "gather" paradoxist distichs and to "prepare" the fourth paradoxist manifesto, appeared the theatre volume of Florin Smarandache, METAHISTORY (DORIS, Bucuresti, 1993); he will consider the play *An upside down world* a *combinatory play*, through the combination of scenes of the same category and of the categories themselves, the playwright is able to create an infinity of drama.

Another fixed form species is the *dualistic distich*, described by the founder as "a two line poem such that the second line is the dualistic of the first and together they define (or make connection with) the title: "To live for dying/ And dye for living"(*Creation*);"History of art/ Or the art of history"(*Multidisciplinarity*).

After this short introduction of Florentin Smarandache as founder of new terms, notions and literary species, we will not be so surprised of those *Proverbial distichs* from the volume **Time for joke (Timp de saga)**, having the aspect of proverbs in verses, after the model "What you don't like/ To other don't make!". The paradoxism proper is evidently found to those ones created on the basis of contradictions, antitheses and puns: "I got out of ox and plough,/ But I can't get out of yoke"("Am scapat de boi si plug/ Dar nu pot scapa de jug") ; " Some lose fortunes,/ Others- only summers" ("Unii pierd averi/ Altii- numai veri"); "You can't put the ox/ To hatch the egg" ("Nu poti pune boul/ Sa cloceasca oul"); "I take notice of him,/ He takes me down"("Eu il bag in seama/ El ma baga-n mama") etc. Many of these distichs of Smarandache could become even proverbs through their concision and fluency, alike to the popular ones that they have as a model and sometimes as a source. Through their origin they remind of the antonpannescian "From the people gathered and given back to the people "("De la lume adunate si-napoi la lume date"), especially *Paradoxist rhymed dialogues*, the last cycle of the volume, strikingly alike with *The story of talk (Povestea vorbei)*, adapted as content to our technical time:

-Why do you always say that grandma is devil's woman?
-You'll understand, my son, when you'll have a mother-in-law.
(-De ce zici despre bunica, mereu, ca e poama acra?
-Ai sa intelegi, copile, numai cand o sa ai soacra.)
or
-With the computer even an idiot can calculate!
-Please, let me try. I think that I'll be able too!
(-Cu calculatorul poate socoti si-un idiot!
-Te rog, lasa-ma sa-ncerc. Cred ca si eu o sa pot!0
or
-How were they dried up when there was water on water- cart?
-They didn't know what was there, it was written H_2O on it!
(-Cum de au murit de sete cind era apa-n saca?
-N-au stiut ce e acolo, scria H_2O pe ea!)

The anesthetization (literaturization) of daily life, as a feature of the postmodernism is obvious. In a "saying" from "How I arrived in America" ("Cum am ajuns in America"), we find that the author "has remained a peasant" in his soul. This thing could be seen in the two mentioned cycles, in which shine nuggets of popular wisdom, intelligence and healthy humor.

The paradoxes of a popular structure are recognized as such by author (see **The fourth paradoxist manifesto**) and brilliantly used. From this viewpoint it could rightly consider that the smarandachian work represent beyond or beside its innovative valences, a little monument dedicated to the Romanian language.

The **Third international anthology on paradoxism** (ANOTIMP& ABADDABA, Oradea, 2000) has recently been published by Florentin Smarandache. The book contains a concise but dense introduction in paradoxism (definition, history, examples of paradoxist creations, new literary terms etc.) and it is insisted on distich. Then follows an impressive "parade" of the three subspecies of distich: paradoxist, tautologic and dualist. Their display is made on countries, in an alphabetic order. Among the 15 countries presented in anthology, Romania appears represented by Ada Carstoiu, Ion Carstoiu's daughter, the known linguist from Balcesti Valcea. The chosen "pieces" are convincing, proving the success of the three new subspecies created by Smarandache and demonstrating again the vitality of this movement.

With a title in the spirit of the paradoxistic movement, **Ask me to ask you(Intreaba-ma sa te intreb)**- the interviews book published in 1999 at Macarie Publishing House, Targoviste, reproduces the texts from the volume **Interviews with Florentin Smarandache**, by Veronica Balaj and Mihail I. Vlad, appeared one year before at the same publishing house.

The relation of this volume with the movement is very close not just stylistically (with some exceptions: "I was lucky of ill-luck!...Blessed are the unblessed poets!; sometimes the Oltenians are their own colony"("Am avut noroc de ghinion!...Ferice de poetii nefericiti!; Uneori oltenii sunt o colonie a lor insisi") etc.), but from an informative viewpoint. There are exposed in a different order and in other forms of expression, important information regarding the appearance and the essence of the paradoxism, the relation between the smarandachian literature, mathematics and computers, and not finally, his avatars of an emigrant to America and ... to infinite. Many of the ideas exposed by author at different interviews are original and reach essential problems of the contemporary social life and literature. Thus, to Adrian Dinu Rachieru's question according to the politicization of the contemporary culture is nothing else but "the proletarian cult's prescription upturned", Florentin Smarandache agrees that "there is committed the communists' sin(...) In occident were granted Nobel prizes for literature on political reasons."(p.46); or " The American culture has declined to the advantage of the science, technics and informational revolution"(p.47).

The expression of political ideas and conceptions is unostentatious and without a vindictive spirit, met, for instance, at Paul Goma. The moderation and the common sense trebled by an absolute frankness are characteristic features, always present in this challenging book, in what the author and the character Smarandache permanently change their places to each other. His answers are firm but not radicalist; his acute sense of justice makes room, paradoxically, for a wise tolerance that seems an intrinsic feature of him. Having strong formative qualities certain ideas are worth reading with attention and responsibility by some literary creators, they aiming at essential matters as regards the poetry's role and future: "Some poems- says the founder of paradoxism- would reduce ...at a single key metaphor or idea, the rest being ballast. Then what would be the sense of an extensive surface, a carpet of letters?" This is an interesting idea, although it is not entirely new and Smarandache himself has not always respected it. The author asked himself one day if it would be possible a poem with less than zero verses, what, we have to recognize, would be nor poetry, neither literature in the established sense of these notions. No writer who want to be an author will make a volume from... flowers, rockets taking off, people crossing the street etc.; all these could be drawn or only imagined. A certain *bon* (not *non*) *sens* compels us to leave the drawings in painters' or drawers' charge and if the imagination (or the contemplation) substitutes the writing, then there would be on the world over six billions poets!

Otherwise the author himself asserts that he does not want to restrain the literature, but to extend it through non-literature (p. 49, interview with Ada Carstoiu), even though in other place the paradoxist *number 1* in the world pleads for an "unaltered literature, directly taken from nature"(p.39), that seems to us a literary ...nonsense!

Well-inspired it is also the cover, made by Olimpiu Eli Petre: a devouring and, at the same time, devoured face (in what is not hard to recognize Smarandache himself!) looks at us with big, restless and attentive eyes, in which a kind of consuming fever reflects the whole inner work's drama.

We especially let at last the translations from different languages of the polyglot Smarandache (he knows French, English, Spanish, Portuguese).**Affinities**, volume of translations from the universal poetry, was published in 1998 at *D* publishing house and includes 42 poets from 23 countries. The author himself brings different reasons to his approach as a translator: "I have translated out of necessity (...) out of pleasure (...) the criterion being: diversity as much as possible, curious to see how people write elsewhere on the globe, in the least known places"(page V- VI). It would be useless to approach the quality of translations and we will also avoid *paradoxisticomania*- the search with any price in the present poems of some characteristics of the movement. But however! The prolific writer Al. Florin Tene, reviewing the volume, thinks that among the poems of the anthologized authors it could be detectable "a common line: The original attitude of the poets which write a poem and they seem wishing to conquer it running away from it, there where the metaphor lives in peace with the parabola and the anecdote"(in "Curierul", Cluj- Napoca, 5th year, no 230/1999). The "secret" of criterion for selection is hidden precisely in volume's title: many from the included poems "suffer" from a certain nonconformist, not only at the ideation level, but often in the imaginative sphere. We really discover in volume paradoxist repetitions and absurd situations in Raymond Bettonville's (Belgium) poems, contradictions and antitheses at Li Zhi (China), direct style, almost prosaic- at Yoy Beaudette Cripps (Australia), the dadaism of Tzara etc. We meet even a true-born paradoxist- Denis Kann (USA). His poem- *Short history of the evolution,* could pleased any reader;"1.Clay 2.Monkey 3. Spaceman 4.Extinction"(p.140).

However, the abundance of the metaphors in the anthologized/translated creations, partly seems to show a nostalgy after an infernal paradise, deliberately left in favor of a paradisiacal "hell"- that of the paradoxes of life and the literary paradoxism. And no less, a sublimation...

There could be written a lot of things about the offensive of the paradoxism, not only related to the movement's discoverer. A considerable part from the poets and prose writers- from us and abroad- in this time belong unconsciously to paradoxism, because they are just like Smarandache, the product of the same paradoxical contemporary reality. The founder of the current has only become aware of this reality and has changed it into an artistic system, into literature. "Lord, everything is new, I'm disgusted of such a new/ I'm disgusted of the beginning without end, of such a death without death"("Doamne, totul este nou, mi-e sila de atita nou/ mi-e sila de inceput fara sfirsit, de atita moarte fara moarte")- writes Angela Marinescu in "Facla Literara"(no 5- 6, Bucharest, 1999, p.1). And from the volume of Sorin Smarandescu **Talking with the subject** (EUBEEA, Timisoara, 2000), some verses can be "asked" by paradoxism: "the time is old and senile/ it always asks what's the time/ it can't hear what you say/ and if you shout it tell you not to talk smut/ and laments itself/ that better it would dye..."("timpul e batrin si s-a senilizat/ intreaba mereu cit e ceasul/ n-aude ce-i spui/ iar daca strigi iti spune sa nu vorbesti urit/ si se vaita/ ca mai bine l-ar lua moartea...") (p.41)or: "I told her to shut her mouth at once/ she told me that you are too individual/ and at once doesn't write atonce(...)/and so on until we got married/ after that was easy to dye (eu i-am spus sa taca o data/ ea mi-a spus ca esti prea

personal/ si odata nu se scrie o data (...) tot asa pana cand ne-am casatorit/ dupa aia a fost simplu de murit) (p.31).

The examples could increase, but it is not the place and the case. Moreover to the majority of these ...pseudo- paradoxists lack the..."obsession of paradoxes".

Among the fewer, Smarandescu seems to go the same way as ...Smarandache: "it bothers me/ it booothers me/ it bobobothers me badly badly..." (" ma sacaie/ ma saaacaie/ sasasacaie rau rau/ rau de tot de toate...") (D.C.).

The mentioned poets, especially the last, could be record to the (artistic-)literary movement of postmodernism and their comparison (subjective, of course) with the *smarandachism* is due to the countless and complex interferences of the two literary movements. About the writer's varied humor, present in all his creations, indifferent of genre or species, it could write many pages. His healthy, "blue", or bitter laugh has helped Smarandache to change the existential drama into a serious comedy played with gift and intelligence by a postmodernist tragic histrion- aspect that also would be worth a separate study.

PARADOXISM AND POSTMODERNISM

For a better understanding of the aims of this essay it is necessary to recall, at least fugitively, the partial (in)adequacy of the notion and the term of *postmodernism*, what, in spite of the fact that it is recognized for quite a long time in the literature of specialty, still arouses controversies. First of all, it is about its too large sphere, that is a inevitable limit against its possibilities of individualization. Maybe to this fact contributes too, its appreciation as an epiphenomenon of the *postmodernity*- reality and term also large, having a historic and social, in consequence, first of all, a temporal motivation. This finding couldn't be ignored by a subtle and profound researcher as Mircea Cartarescu, what, recognizing the mouvement "a strong aesthetic and self-conscious attitude and the temptation for a typological definition of that", observes the phenomenon's tendency to extend itself " until an anthropological dimension (..) with tendencies for annexation as strong as those of the structuralism, three decades ago"[1)].

The terminological difficulties regarding the two notions repeat in some degree their "homologues" from the previous period- *modernity* and *modernism*. We will not insist on this matter, because there is in this field a fundamental work in our (and not only) literature- **Dictionary of literary ideas** (vol. I-III), whose herudite author- Adrian Marino- makes a brilliant analyse of the mentioned terms and the ideas reflected by them.

For the time being, these are the terms- *postmodernity* and *postmodernism,* they have been used for many decades and nobody has put the problem of their replacement.

As regards the prefix *post-,* it was explained in many ways: "breaking", "outrunning", "negation" etc.[2)], although all the dictionaries give this element an only, temporal, sense: " after", "ulterior".

From the denomination viewpoint the paradoxism has none of the mentioned drawbacks: from the beginning, it had a clear field, established through a programme of an almost mathematical precision and strictness; the term belongs, evidently, to the artistic sphere (as well as the symbolism, the surrealism etc.).More than other movements, the notion and its sonorous cover send both of them to the reality of referent (the life's paradoxes) and to the artistic aspect: the paradox as a proceeding, as a figure of speech. The paradoxism appears, therefore, as one of the best defined and adequate denominations among the literary "currents", having its own physiognomy.

What distinguishes the paradoxism from other movements, especially from postmodernism? What is its relation with this large artistic and literary movement of the end of the 20th century?

One of the first advised researchers of the paradoxism, Constantin M. Popa- himself a "fellow-traveller" of Florentin Smarandache at the beginning of the paradoxist "adventure", developing the idea that this movement recalls the historical avant-garde's experiences, finds that Smarandache's approach is assumed, however, "from a postmodernist viewpoint"(cit. works, p.46).

The relation between the two movements is in great detail emphasized by Titu Popescu, what, in the mentioned work, dedicates to it a separate chapter: *On postmodernist filiation.*. Even from title it is noticed that the subtle exegete considers the paradoxism as a kind of a "product" or a successor of the large movement in the second half of the 20th century. Developing this idea the same author considers the movement as "an exaggerated extension of the postmodernism"(p.43)

and, in other place, he uses just the syntagm *notion- mother* for the latter (p.50).If we consider that the author talks about the "triad" modernism- postmodernism- paradoxism, where the three movements are evidently put on a level of a notional and functional equality, it would result that Titu Popescu considers the paradoxism as an "instrumentalization of the postmodernism", a derivative of that one, attaining now a level of emancipation, of autonomy. Moreover, it is suggested the idea of a chronological consequence.

G. Bajenaru in his study "The paradoxist post-modernism (sic!) in Smarandache's distichs", also considers the author as an "enfant terrible of the post-modernist literature"[3)].

In the pretty severe critic that the "traditionalist" Ion Rotaru has many times made against the paradoxism, the known literary critic and historian does not ever mention the word "postmodernism", but he prefers (sometimes ironically) that of "neovanguardism", or that of "rearguardism", and he places Smarandache in the 1980s generation[4)]. Partly, at least, he is right,- the negativist spirit of the paradoxism (not at all nihilist!) justifies this viewpoint too. Moreover, the critic has intuited (or perhaps did it deliberately?!) the classicization of the new vanguard- the dialectic of negation that becomes assertion, the deconstruction that becomes construction- " the big (sic!) apparent paradox"(A.Marino). Otherwise, other researchers: C.M.Popa, Florin Vasiliu, Titu Popescu etc., place it on the line of the 20th century avant-gardes too, distinguishing different dissociation's degrees among these and, finally, they claim the paradoxism to the postmodernism, after some more or less nuanced analyses of their interferences.

It is also interesting Smarandache's viewpoint, who, underlying the originality/individuality of the movement ("the paradoxism is paradoxism"), in **Defective writings** (as well as before in **Nonroman**), self-analyses all his own tendencies and influences from this volume, and also the majority (if not the all) of the used technico-literary methods. Among many other things draw attention the dry and lapidary mention of the word *postmodernism*- auctorial/scripted gesture about what we will return, because of its significance and importance.

The exegetes of the postmodernism described in different ways this movement, with inspiration characterized by Ovid S. Crohmalniceanu as a kind of " monster from Loch Ness of the contemporary critic: more and more people declare that they have seen it, but they give some absolutely different descriptions about its fabulous appearance"[5)]. We limit our demonstration to that one of Ihab Hassan, resumed by Mircea Cartarescu in his complex work dedicated to the ROMANIAN POSTMODERNISM.

The indetermination. The ambiguities accompanied by breaks or dislocations of speech are met in a series of smarandachian creations, no matter the genres or species. The ambiguity, especially in the sense of "equivocal", is one of the frequent used methods by the paradoxist Smarandache; through it, it is realized the paradox and, through extension, the contradiction or at least a possibility, a first step in their accomplishment, obtained through hints, puns and suspense: "In the beginning was the violin/ And it remained a cello (*Variations on a sensitive string*) ("La inceput era vioara/ Si-a ramas violoncel", *Variatiuni pe o coarda sensibila)*; "She wears short skirts- I think that from the viewpoint of/ clothing she is unsatisfactory!"(*Antipoem of love*)(" Umbla cu fuste mini- cred ca sub /aspectul tinutei lasa de dorit!", *Antipoem de dragoste*) ; "She had fu-, strut herself/ With some better crazy one/ Because fought them those two/ And defeated both of them"(Care-worn and careful edition) (" Ea se fu-, se fuduli/ Cu cite un nebun mai bun/ Caci luptara ei cei doi/ Si-nvinsera amindoi."*Editie grijita si ingrijita*)). The patterns in a pure state are rare, the absurd, the surrealism and other -*isms,* living together everywhere.

The endeavour for perfection, the unitary, rounded or closed work lacks, as a rule, at Smarandache. Sequences and rough copies of life (otherwise actual- objective or subjective), paradoxical through momentary illuminated situations or emphasized through paradoxist means, replace the ample, rational and logical poems of the postmodernism. Only an attentive eye, a subtle mind, a good memory could re-create through the juxtaposition and ordering of these aleatory and anarchical paradoxist lightnings, an aliena(n)ted and full of contradiction world, in what the nebulous takes the place of the clarity and the end that we knew positively moral is blurred by the absurd of situations and human manifestations. The attractiveness of the creator approach is given by the literary "clear- obscure" obtained through contradictions, antitheses etc.

However, at least in the intention declared in manifestoes, the indetermination and the reproduction of smarandachian literary art hadn't have as purpose its transformation into a consumption object. On the contrary: "Writers, do you sell your sentiments? Do you create only for money?" apostrophizes Smarandache, full of grief and indignation, some of his fellows.

The *fragmentation of the reality* is interdependent with the indetermination, or in its proximity, and it is (however!) the starting point of the paradoxistic creation. "A heap of broken images"(T.S.Eliot) replace the "whole" as the potsherds of a broken mirror: "Wash. Brush. Teeth...Fuuiii...Fuuiii(...)An open window. Towards the sky.Net.Mosquitoes".(The heroic day of an ordinary man). The syntax is not, in fact, fragmented, but forced; the relation word have disappeared. The optimistic, bitter or tragical humor accompanies this technique, as a rule. The abundance of information, the fury of the trepidating life and the viewpoint of the arts' agony (if not death!) - all of these, oppose themselves to a continual and coherent speech. The internal contradictions of an objective reality and, subsequently, those of the paradoxist style, impose the same discontinuity and fragmentation.

"The fragmentariness in self, as a literary proceeding, -notices Mircea Cartarescu- is not specific (nowadays) only to the postmodernism, but almost to every form of art with what it coexists: neoavant-gardes (my underline) (...) paraliterature (...), so this method can't be used isolately, as a distinct criterion"[6)]. The fragmentation technique, as a stylistic proceeding, is detectable, on different levels (chapters, pages, paragraphs, phrases aso.) in the whole smarandachian creation; it opposes itself to that famous *integritas*- a feature of the modern literature and art. However, it is not available for the global level of his work- but we will come again to this aspect...

The *decanonization,* as an essential feature of the postmodernism, is practiced too, by Smarandache, but not in extreme forms. His common sense of a true-born peasant and his modesty that, paradoxically, coexist all the time with his measureless vanity and "splendid insolence" (C.M.Popa), brake the radicalization of his approach. If in the case of the political personalities his irreverence reaches the iconoclasty, as regards the literary- cultural ones it is felt the deference. Only a masked familiarism (a la Sorescu) emerges from time to time, if we do not take in consideration the relative big number of parodied authors- a few, famous names of our literature: "Our father (...)/From literary/ Heavens/ uncle Rotaru" (Ion- the writer,n.n.), or *Shakespeare Alexandru* and *Beethoven Nicolae* (these could be genuine names, according to the gypsies' habits to give their children rare, exotic, famous names)- titles of short prose. Paradoxist's decanonizing attitude does not avoid even The Great Creator. "I come in -Get out, says he (Our Lord knew me/ faithful in my unfaithfulness)/ I ask him for a helping hand/ he kicks me/ This pig plays only dog's tricks- he is a complicated and impure person"(*Audience at God*) ("Intru-Iesi, zice (Domnul nostru ma stia/ credincios in necredinta mea)/ Eu ii cer o mina de

ajutor/ el imi da un picior/ Porcu asta face numai magarii - este un individ complicat si impur", *Audienta la Dumnezeu*).

Smarandache's demythitizing mind is relative moderate, because he does not question the existence of the literature (and, implicitly, of its major representatives), but he denies it to create it again; he does not want to create on ruins, but to re-organize the material of "construction". A poet as Vasile Voiculescu, who proposes himself to become a "doctor in poetry"- will never reach the literary iconoclasty. His insurgence will refer to the styles, in the worst case, but not the authors.

Nietzsche's denying of the subject's reality, that would be only a fiction, in fact, its deconstruction, is tantamount to a creation of the imagination, leading, after Ihab Hassan, to those *life enhancing fictions,* real mental pictures of the postmodern art; otherwise, " they are not manifestations proper of the *creative ego* , as well as the modernist works, but or they lack an own self, or they are the proliferations of some false egos"(Mircea Cartarescu). Because of this, they are characterized through a *lack-of-self* and *lack-of profoundness*, of a stratification that favors a search towards an primeval sense and the use of metaphors and symbols. Out of this, the defiance of any kind of hermeneutic.

The impression of disappearance, lack of the creative subject, is given by a good part of Smarandache's works. Although neither Cartarescu, nor other postmodernism's exegetes have not use the notion of lyrism anymore (characteristic attitude of the ego that expresses his personal experiences)- manifestation considered "obsolete", traditionalist or, in the best case, modernist, the notion would have to be put in circulation back just on the postmodernism's field, at least to amend it! It seems to us being able to operate further on, because it represents the main "opposition" against the prosaism, epicallism, even textualism. From this point of view, Smarandache's objectivity is almost absolute and joins to the postmodernism's "canons" perfectly. All the existence's paradoxes/ contradictions, so fragmented and undetermined, re-create within the reader's/ co-author's imagination the whole dramatically and funny, at the same time, hell of the present world, in what the author's creative subject seems to dissolve himself, in a forced accommodation and perverted complicity. Beyond any doubt the fundamental "absolutist" dyes step by step! In spite of some throb or cry, as that from *The suitors (Petitorii)* (from the volume **Emigrant toward infinity**, p.51), in our opinion one of the most beautiful poems of love, in the entire contemporary poetry. The cycle "*Closer to close" ("Aproape de aproape*") from the mentioned volume is the most full of the poet's "self presence". These verses seem to be written in an older period of the poet's life- at the time of the "accumulations" of all kind of desillusions. From here the direct, almost confessive style, with a certain period rhetoric (and arsenal), either he talks at first plural person :"We were the ploughmen of the good thought/ We wished the earth full of flowers/ We are the struggle for flowers martyrs" ("Am fost plugarii gindului de bine/ Noi am dorit pamintul plin de flori/ Suntem martirii luptei pentru flori"), or he expresses himself at first person: "It's draught of love in me/ They didn't plant and didn't water love"(*I, as a contradiction*) ("E seceta de dragoste in mine/ Iubire n-au sadit si n-au udat" *Eu ca o contradictie*).

Mircea Cartarescu has observed with subtlety the paradox created through the interference of the figurative and the non-figurative in the modern and the postmodern art. In spite of this paradox, for the modern artist the referent lacks or it gives just an illusion of its existence ("false referent" works). In this way the reality seems to disappear, the text returns to itself, being its own referent, feature known under the name of *un(re)presentable*. Smarandache would say, quoting from Roussel, "the dog potters along" (Defective writings) ("Cainele se-nvirte in jurul

cozii" Scrieri defecte) or "starting from an idea, to branch out yourself at infinity without saying anything"(*Ibidem*) ("pornind de la o idee, sa te ramifici la infinit fara a spune nimic").

The paradoxist's attractiveness for atrocious and grotesque (sometimes pornographically-masked) in **Nonroman (Nonroman)**, **The country of animals** (**Patria de animale)** etc, situation met at the neoavant-gardes too, is, also, a feature of the postmodernism.

The irony - against the object or the subject (self-irony) is sovereign in the entire smarandachian work. From a mean of construction and of defense too, in a hostile and full of contradictions world, it becomes a habitude and even an aim in itself (the author seeming to take everything in laugh); it knows every levels/ degrees possible: almost kind and sad "Finally, his time has come: sleet and snowing"(*Old age without youth age*) ("In fine, a venit si timpul lui: lapovita si ninsoare" *Batrinete fara tinerete*); lenient: "the football players think/ with their shoes"(*On Wimbley, in Banie*) ("Fotbalistii gindesc/ cu bocancii" *Pe Wimbley, in Banie*); harsh: "The quotes of the Danube's waters will continuously rise /with new drowned men..."(*Florentin's teachings...*) ("Cotele apelor Dunarii vor creste continuu/ cu noi inecati..." *Invataturile lui Florentin*); till sarcasm: " Vitoria Lipan is running, she is called by the country/ of Welsh... lives well/ only from memories"(*Characterize the subject*) ("Vitoria Lipan fuge, o cheama tara/ Galilor... traieste bine numai din amintiri" *Caracterizati personajul...*;(...we could add, the... Romanian nowadays subject, opposed to the mioritism, nonmioritical!). We met everywhere in the smarandachian "style of the nonstyle" and in the linguistical material used, "game strategies from imitation to glossolalia, from self citation to intertextuality"- cartarescian appreciation suiting as well as possible to Smarandache too. The perspectivism from his two last volumes (**Defective writings**, **Time for jokes**) (**Scrieri defecte, Vreme de saga**), tends to generalize itself, aiming all the spheres of a changing society: its internal contradictions, the men (adapted, victims or martyrs), life and literary styles cliches and everything coexist with a prolonged self irony, with its own negation.

The hybridization as a specific feature of the postmodernism (unlike *irony* that was- with certain distinctions, detectable also in other literary movements), is abundantly practiced by the paradoxism's founder: the poetry (as a parody and an imitation) appears converted into theatre (*Love's affairs(Aventurile dragostei)* from the volume **I am against myself (Exist impotriva mea)**, but also in a series of pseudo- poems with an appearance of dia- and tri! -logues) and in **Nonroman** are mixed almost all the literary genres (epic, lyrical, dramatic) and possible species: short story, fable, story, lampoon, essay aso. and other extra-literary ones: the politic manifesto, puzzle aso. In its turn, the poetry becomes a genuine dramatic prose... or texts and pretexts, dadaist collage, in which coexist in an eclectical harmony (or in an harmonious ecletism!) almost all the -*isms* of the 20th century, older or *neo* ones. The cultivated or popular (the proverbs) aphorisms become distichs (paradoxist, tautological aso.); the fables turn into epigrams, the contemporary- urban (sometimes suburban!) or rural folklore is recovered (**From world gathered) (De prin lume adunate)** or (**Suburb songs)** (**Cintece de mahala**), obtaining paternity in a kind of deliberate and declared plagiarism, as in a reversed process of the popular creation's birth.

This kaleidoscopic diversity of genres, species and styles create a fascinating image of a variegated literary "carpet", woven from the most varied materials, realized in the strangest colors and shades. But a kind of magic, flying carpet, on what the reader experiences together with the author, the whole existential and *non-existential*(and literary alike!) "panorama of the vanities" from the end of the 20th century.

Tightly closed by hybridization and, somehow a product of it, is the *carnivalesque* emanated by the smarandachian paradoxism, characterized through an often excessive comic. It is obtained not only through paradoxes, but also through irony (see above), imitation, parody and other different means added to the "masks" that the gifted writer put himself at every step- all these realize a genuine literary show, whose burlesque is concurred only by the "scenario" polyphony. The text's productivity and diversity, the tendency to caricature, the linguistic virtuosity in the phrase construction and deconstruction, the verbal inventiveness of a (post)modern sphinx, the "subtle orallity "about Cartarescu was talking[7)], all these contribute again at the impression of literary show. This feature- *the carnivalesque - the burlesque- the grotesque,* is all the more emphasized at Smarandache as in the depth of his being of a word artist, he does not despise the literary traditions (romanian and universal), but he wants their renewal, using other means of expression. "The clinic of words" where he brought for treatment the words sick of wear and tear and banality, seems to be a sanatorium for talkative and funny crazy people, where these live their "merry apocalypse".

In spite of the temporal (and temporary) unconcordances between the writing and the publishing date of some works, it is noticed at Smarandache a clear evolution from a "pre-paradoxist" (C.M.Popa), in fact, modernist period, to an emphasized paradoxist stage, corresponding to the triumphant moment of this well individualized movement. At the same time it is noticed the author's/ character's passing from the gravity of the literary and existential approach to a lucid assuming of a burlesque actor role as a final solution for the spiritual-literary(and biological, in the same measure, in function of the sincerity of one or another "game") survival.

The impression of a literary-marathonesque show is produced by all the smarandachian writings, no matter the genre, but almost in the play **Metahistory.** In poetry - at him, a genre far enough from its used understanding - and in proses (almost nonfunctional notions because of the hybridization) the postmodernist show is given by the somehow film succession/ agglomeration of the contemporary life sequences- itself a strange and variegated show seeming escaped from the director's/ scenario writer's control. The author's linguistic performance is at least as original, burlesque and stateliness to the thematic one.

But unlike many of nowadays poets that create within the framework of the postmodernism, the paradoxist Smarandache did not enter as a mere actor in this exciting and ample show. Having a real vocation of a founder, he has tried and much part he has succeeded from the beginning, to order ...the unorderable, applying in literature one of his most known paradoxes: "All is possible, the impossible too! ". It is known that only the great actors do not let the impression of a simulation, that the identification with the character is total. Smarandache is one of these actors, of course, thanks to his gift, because "the paradoxism doesn't mean exemption of talent"(Titu Popescu).

The contextuality of the paradoxist texts and of the majority of the postmodernist ones, " leads after the inner law of these arts to the resumes and even the deformations of them". The redundancy is deliberate: Smarandache "despises the mannerism and imitation (C.M.Popa), they belonging (as well as the self imitation and the "self plagiarism") to the movement's programme. At the same time the text is used as an instrument and it has the clear role- declared not a single time by the author- to invite the reader to become a co-author at its (re)writing (*Subject of short prose, Greuceanu, The reader becomes writer,* etc.) (*Subiect de nuvela, Greuceanu, Cititorul devine scriitor* etc.). That is the reason for the frequent calls for the events foreground (happenings). The literature on computer recommended by author aims the same thing- receiver's

implication in the creative act:" Programmez les ordinateurs pour ecrire a vos places" urged Smarandache the readers in his first nonconformist manifesto. Public's "contribution" at the literary creation's birth, besides the obsessive insistence in the daily's approach, creates a substantial and fascinating impression of a literaturization of the existence. In paradoxism the life and the literature join themselves until merging., seeming to be able to replace one another, much than a mere reciprocal influence (incidentally saying, the influence of literature and of art, in general, but also of that postmodernist, on the life, are still not enough pointed out by experts!).

The requirement of the *performance* about what has talked Ihab Hassan, resumed by Mircea Cartarescu (cit. work.p.103), through subsequent revisals - represents in their opinion an important feature. This point of view is not axiomatic and it is worth returning to it.

The massive interference between art, literature and existence, concretized in the aesthetization of the last, has as result "a more emphasized loss of the sentiment of reality, here including the time and the history."(Mircea Cartarescu).In our opinion here acts a kind of a perfidious trap, that in fact is a ... non-logic. Its effect could be real, but belongs to the creator, not without fail also to the receiver, because public's participation at the birth of a work of art is, however, only a tendency arised from a desideratum of the first. The danger of *idola theatri* is obvious.

The consistency- paradoxical!- of life's aesthetization lies in the creation by the postmodern writers of some imaginary universes, with fictious spaces and beings but "subtly inserted in the real world". In this way Cartarescu cites: Marquez, Doctorow, Banulescu aso. However, the literary-historical associative flash functions automatically: is not the literature (from all the times) a multiply transfiguration (more or less representative as art, methods and results) of the reality? We think that this constructionism is not, in fact, a feature only of the postmodernism, but it merges with the literature itself!

Man has talked for more than a hundred years about the death of the literature through different *methods*: cancellation through the action of its opposite (*antiliterature*), scientification aso. In postmodernity takes place its "dissolution", but the result of this planetary "chemistry" should be useful for the world's life: what could be more benefic for the human existence, than this ineffable and evanescent "transfusion" of an artistic noble plasma through the arteries of a human organism not without fail tired, but "mad, mad ... as a hornet"?

As in counterpoise with the construction of a fictious world that has its own reference, today man is talking about the abolishment of the reality (Mircea Cartarescu, cit.work, p.104). But is a good thing that it hasn't ventilated yet the idea of the reality's disappearance, of its "death"!- that imposes the thought that the parallelism between postmodernity and postmodernism is not perfect, however.

For Smarandache the reality is present as a permanent obsession; from it he takes his creative resources. The irony and the parody have at him an intrisec, constructionist and subtly shaping aim. The artistic world created by him is not really a fictious one: under the thickened, caricatural lines and under the coloured life potsherds (and coloured by life), the reader composes again in his imagination the entire world of our days, full of paradoxes and contradictions, either human characters and weaknesses (vices) or are re-created in order to be stigmatized and cancelled some entire totalitary regimes (**The country of animals, No exit** aso.).

Is there an *immanence* in this universe created by Smarandache? Is this universe sufficient to himself? The answer to this question can be only partly affirmative, as long we talk about a certain mannerism; however it constitutes precisely the essence of the paradoxism, the total of the

stylistic features (and also of content) that differentiate it from the other literary movement in the 20th century.

It is easy to notice from the concise above speech, that all the main features of the postmodernism (there are also others, after the researchers'* viewpoint) are also found in paradoxism, with some distinctions that we have underlined above, but for the clarity of our demonstration we will emphasize again, more systematically. Thus, at Florentin Smarandache that begun his literary way with declared intentions of a founder, nothing is aleatory, even the aleatory is deliberate, controlled and discreetly directed for serving the proposed aims. He who reads with attention and patience his whole work finds that all the textual fragmentations are little wheels, parts of a big gearing, not without a certain stateliness, that functions: the PARADOXISM. With these criteria for reading, the indetermination, the fragmentation and the other paradoxisto-postmodernist features won't appear as aleatory anymore, as some fatal products of the postmodernity, but together with the other features they build up a strong and living system. Axiologically seen, the result obtained reaches the performance and does not remain at the level of an intention or a tendency, as it happens sometimes in postmodernism. Moreover, appear to us of a good performance some "modules" of this gearing, especially in the dramatic creations: *The country of animals, The formation of new man, Destiny* aso (*Patria de animale, Formarea omului nou, Destin*).

A contradictory current through its essence, the paradoxism does not entirely disown the ego's lyrical tribulations. In some poems (*Somewhere, out of time (Undeva, in afara timpului)* from the volume **I am against myself**, *Deafs and dumbs (Surzi si muti), Healing (Vindecare)* etc., from **Emigrant to infinit**), the Man Smarandache, seemed to revolt against the nietzschean idea about the subject's/ ego's destruction, turns itself from an old man into a weak and perplexed traditional child that calls about his modernists parents. The lyrical intrusions into the paradoxism's big postmodernist web, prove the deliberate and programmatic character of movement, opposed sometimes to the postmodernist's aleatory and disorder. The author's tendency towards the rehabilitation of some fixed species (with certain deviations pushed to the extreme) - haiku, distichs, one line poems aso.- and towards the foundation of some new subspecies (tautological distich, dualistic distich, combinatory drama, paradoxist quatrain, paradoxist distich aso.) are as many proofs about Smarandache's tendencies to break the (pretty vast) frame of the postmodernism, that is not interested in the creation of new literary species. We think that it couldn't talk about a proper *hybridization,* but, in the worst(?) case about a paradoxism's graft at the tradition.

The paradoxism " forbids itself the implicit self-commentary that excelled in the postmodernist prescription"(Titu Popescu), but not entirely, because Smarandache analyses sometimes his own work, from interior, as a part of the creation itself (**Nonroman, An upturned world**)(**Nonroman, O lume intoarsa pe dos**).

As concerns the paradoxism's relations with the avant-gardes of the 20th century, this problem is pretty complex, and it would be superficial, if not minimizing, to cataloguize it as a (neo)avant-garde movement. We'll no make here the " history of the matter", especially after the above "confrontation" between paradoxism and postmodernism. The same subtle and profound critic, Titu Popescu, has resumed the best this aspect, asserting that the smarandachism "has passed from the avant-garde's insurgent and disputatious spirit to the ironical-parodical recovering of the traditions."(cit.work.,p.37). Thus, Titu Popescu distinguishes a "avant-garde" tendency only on the first period of the paradoxism, that corresponds with its origin/ motivation on artistic and social plane: the dispute. Afterwards the movement would has entered the large

field the of postmodernism through the " ironical-parodical recovering of the traditions", that we have to recognize, is an essential feature of this ample movement.

Starting from the opinions and information about paradoxism of some different researchers, but also of Florentin Smarandache himself, and mathematically (and in the paradoxist spirit movement) using the formal logics' dates, we find the following:

- the paradoxism started as a new contest, as regards the theme - against the political totalitarism and as regards the style - against the " classicism tyranny", that is the modernism; from this point of view it belongs to what Ion Rotaru, and after he, the majority of "paradoxistologists" named *neovanguardism;*
- the new movement has a distinctive profile as regards the content and the means of expression; it reflects the paradoxes and the contradictions of a world in a perpetual transition, using some distinctive proceedings based especially on the paradox as a figure of speech, but also on other artistic means related to the paradox through their dual/ contradictory character: antitheses, antinomies, oxymorons, antonymies aso.
- through the "reflection" of the same reality (or, not to disappoint the "postmodernistologists"- through the creation of a imaginary world), but using the contemporary human existence's elements and the assimilation of some specific artistic techniques (the fragmentary, the irony, the hybridization, the constuctionism aso.), the paradoxism tends towards a merger with the postmodernism; from this viewpoint they are alike two mathematical crowds which intersect themselves, having more and more common objects and tending towards a superposition that they will never reach because each of them has also certain distinct features, opposite to an entire identification;
- speaking fairly and without any intention to diminishing postmodernism's literary- artistic stature and importance, it comes out a paradoxism's general and clear tendency to enlarging its sphere; thus, it get out from the present times plan and plunges in the past, with recovering stops and "courtships" (even though ironical-ludic) to the almost all the literary mouvements from all times, until the greek antiquity or the "golden mines" of popular creation, that could be much older. "The common denominator" under that takes place this large assimilation/ absorption is the "paradoxist style" that individualizes itself through originality and expressive force. At us only "The Levant of the brilliant Mircea Cartarescu" (Gh. Tomozei) represent a genuine postmodernist retort as regards the approach and, at the same time, the recovering, from an ironical- ludic new viewpoint, of a literary past considered old- fashioned today;
- the paradoxism is, not less, an intelligent and successful synthesis of all the avant-gardes from the 20th century, because it can not be put the problem of their parody/ imitation, as themselves represented at their time as many taking in laugh of some certain canons and anchylosed patterns (the retort of retorts would be a nonsense, as well as their parody, because the parody of parody is impossible!);
- in some points the postmodernity-postmodernism parallelism arises some disadvantageous disputes for the latter. Thus, the new (post)industrial world supposes, logically, the performance (not only at an intentional level) as well as in sport- both of them being fields of an unquestionable proportion and importance. But the postmodernism excludes the performance proper, although names and understands it as successive resumptions and revisals (Ihab Hassan), these being made by receivers and not by authors. It is suggested thus the idea of some stages towards the real performance, of some reiterations on the way towards the *inaugural show*, that supposes, although, the performance. But the artistic performance could become a masterpiece's substitute, a fact

that is in contradiction with postmodernism's *indetermination*. At its turn, the masterpiece supposes a value and, implicitly, a hierarchy of values- either human or artistic, that run counter to the postmodernist canons having as philosophical fundament the conceptions of Nietzsche and Heidegger as regards the human being's contextuality and aleatory. If were imposed or taken as some *canons,* the postmodernist features could become dogmas encroaching upon its own freedom of creation. Cartarescu himself establishes the contradiction of some features of the postmodernism (cit. work p.105).

The lucid, objective and absolutely fair paradoxism's founder has noticed from early time the traps laid to its movement and tried to avoid them. These are not less than those of the postmodernism, because "nothing is perfectly, even the perfect". He surpassed the test of the "disappearance of the literature" returning to the words and letters (even though sometimes these are delusive and bewildering ones!). The receiving of his movement as a vanguardism, either a *neo* one, represents also a certain danger and the paradoxist theoretician should pay more attention to it.

The two movements tend towards an equalization of their contents. I have read many paradoxist poems of some poets that pass for postmodernists and that hardly heard about paradoxism. Smarandache himself, but also other paradoxists, writes postmodernist texts too. Anyway, it isn't any possibility of a cancellation between the two movements!

Florentin Smarandache has not been alone on the "battle field" for a long time, in order to leave him out of consideration; however the paradoxist "team" is smaller, it aims towards an international expansion. But the challengers' forces are still unequal.

If in literature has been more fair-play and justice, if the always restless letters' world hasn't been so selfish and passionate, then would have been recognized for a long time, *entirely*, the paradoxism's unchallenged originality and the founder merits of Florentin Smarandache- brilliant mathematician and writer and an encyclopedic mind with remarkable achievements in philosophy, logic, painting, enigmistic. The hesitations, the indifference and other human "nonsentiments" persist in unrecognizing.

We warmly assert (and with the risks that devolve from that!) that the Romanian Smarandache from Balcesti-Valcea is from the point of view of the originality of his literary approach, a Tzara of the end of the 20th century. More than this one, Smarandache has not founded his movement on formalism and hazard, but, also more than the postmodernism, on the contradictions and the paradoxes of the contemporary society, and, as regards the style- on contradictory expressive *proceedings* from the large sphere of paradoxes.

In the opinion of Mircea Cartarescu the postmodernism "closes a big loop in the European culture, returning itself at the ambient, utilitarian, decorative and eminently democratic art's perception, fore the romantic revolution"(p.8). The next reader's question appears logically: what else will follow after the loop's closing? If we admitted the theory of the cyclicity of civilization and culture, the answer could be only one: another loop will have to be opened, however it would has just from the beginning a somehow different physiognomy. And it will has to find another name for the post- postmodernism (a funny, if not a ridiculous term).

What about the paradoxism? Normally, this movement will last as long as will exist paradoxes and contradictions in the society, in the human thinking and in its sonorous (and/or written) cover- the speech. It means a long time, because the inner contradictions of the objects, phenomena, ideas, communication systems aso., will exist practically for ever, even though in a permanent change and becoming.

Every paradoxist has the chance to become an EMIGRANT TO INFINITY.

**) Gheorghe Grigurcu, for instance, resumed by Titu Popescu (cit. work, p.38), distinguished the following features of postmodernism: the epicization of lyrical speech, the intertextuality, codes' heterogeneity, Babel totality, form's deformation, relative ludic, objectivity experimentation. All these could be find again- with other denominations- in the eleventh hassan-cartarescian features analyzed above.*

NOTES

I.Paradoxology and paradoxism

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8.Florin Vasiliu, *Paradoxism's main roots,* Phoenix, USA, XIQUAN PUBLISHING HOUSE, 1994, p.7.

9.Ibidem.

10.Ibidem, p.58.

11.see the above mentioned works of Florin Vasiliu, Ion Rotaru aso.

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13.Titu Popescu, *Estetica paradoxismului, Paradoxism's aesthetics*,ed. Tempus, Bucuresti, 1995, p.51.

14.see the essay of Adrian Marino, *Moartea literaturii,Literature's death,* in "Mozaicul", an I, nr.12, Craiova, 1999, p.1.

15.Adrian Marino, cit.work, p.127.

16.Titu Popescu, cit. work, p.56.

17.Ibidem, p.139.

18.Adrian Marino, *Dictionary...* ,p.130.

II.***Two mathematicians poets: ION BARBU and FLORENTIN SMARANDACHE***

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4.see the chapter"*The relation mathematics- literature in Florentin Smarandache's work*" from our monography *A writer of the paradoxes- Florentin Smarandache*, ed. Almarom, Valcea, 1994, p.67- 71.

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6.Dan Barbilian,*Opera matematica, vol III, Mathematic works*, *vol.III* Ed.Didactica si Pedagogica, Bucuresti, 1970, p.13.

7.Charles Ashbacher, in *Journal of Recreational Mathematics,* USA, vol.28, /2, 1996-1997, p.132.

8.see Adrian Marino, *Dictionary... I* (chapter"The antiliterature"),p.100-159.

9.Dinu Flamand, cit work, p.154.

10.Al. Cioranescu, cit.work, p.47.

11.Florentin Smarandache, *Collected papers*, vol. I, ed. SocietatiiTempus, Bucuresti, 1996, p.296- 297.

12.*Ibidem*, p.35.

13.Florentin Smarandache, *Intreaba- ma sa te- ntreb, Ask me for I ask you*, ed. Macarie, Targovista, 1999, p.50.

14.*Arghezi, Bacovia, Barbu, Blaga, Fundoianu, Maniu, Pillat, Vinea, Voiculescu presented by Laurentiu Ulici*, ed. Enciclopedica Romana, Bucuresti, 1974, p.121.

15.Titu Popescu, cit. work, Tempus, Bucuresti, 1995, p.139.

III.Paradoxism's offensive

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2.see, for instance, C.M.Popa,*The Paradoxist Literary Mouvement*- Chicago, 1992; Ion Soare; *A writer of the paradoxes: Florentin Sdmarandache;* Titu Popescu, *Paradoxism's aesthetics*, Bucuresti, 1995 aso.

3.see Ion Soare, cit. work, p.6.

4.Titu Popescu, cit.work, p.98.

5.*Ibidem* , p.47.

6.Marian Barbu, *Virtutile si servitutile teatrului modern, The virtues and servitudes of modern theatre*,(manuscript),Craiova, 1999, p.

7.Titu Popescu, cit work, p.133.

8.Florentin Smarandache ,*Antique tragedy*, (manuscript), p.9.

9.see the above mentioned ample study of Marian Barbu.

10.Letter to Florentin Smarandache,from april, 23, 1995

11.Idem, from april, 13, 1994.

12.Marian Barbu, cit. work, p.75.

13.Ion Soare, cit. work, p.75.

14.Cezar Ivanescu, in preface at the volume, p.4.

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23.Al.Florin Tene, *Florentin Smarandache: Professor in Afrika- Afrikan journal*, in "Povestea Vorbei", no.1/2000, Ramnicu valcea, p.14.

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25.Daniela Cristea Enache, *O manusa intoarsa pe dos: postmodernismul (II) An upturned glove: the Postmodernism(II*). Akind of Lego, in "Adevarul literar si artistic", anul IX,nr.519/mai,23,2000, p.5.

26.J.M.Levenard, Ion Rotaru, A.Skemer. *Antntology of the Paradoxist Literary Mouvement,* Los Angeles, 1993, p.69.

27.Mircea Cartarescu, *Postmodernismul romanesc, The Romanian Postmodernism,*ed. Humanitas, Bucuresti, 2000, p.102.

28.Constantin M.Popa, cit. work, p.46.

29.G.Bajenaru, *Postmodernismul paradoxist in distihurile lui Smarandache, The paradoxist postmodernism in Smarandache's distichs*, in" Meridianul Romanesc", Anaheim, California, SUA, IIIrd vol., no.101, march 20-26, 1999, p.15.

IV Paradoxism and Postmodernism

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2.Ibidem, p.83.

3.G. Bajenaru, cit.place.

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The existence and the struggle of contraries are stronger than ever in postmodernity. The paradoxism will find here a larger and more fertile field, keeping at a large degree its individuality, fact that encourages its ascent and expansion in a prolific and partly disappointed artistic world. Starting from these observations we tried to demonstrate in this work that the paradoxism is not in subordinate relation with the postmodernism but also it tends - from equal positions - to cover it.; at the same time, the postmodernism shows obvious tendencies to seize the "smarandachism", in a reciprocity that reminds of the vessels communicating principle. In a separate chapter we proved - based on examples from Florentin Smarandache's creations- that his writings could be "claimed" by postmodernism. But we also emphasized the features that distinguish the two movements. We insisted on the features which show paradoxism's originality and, moreover, on the advantages that ensured its longevity.

As a result of this society, the writer Smarandache is full of contradictions himself. His childish trust in people becomes, not just once, an unfair suspicion. Optimist, he builds with meticulousness and gift his pedestal, as a little pharaoh his pyramid, but often he falls into dark pessimistic moods, acutely living his supposed literary end (a mood detectable in many smarandachian creations).

As a genuine Fernando Pessoa of Romanians, Florentin Smarandache - the founder of paradoxism - represents, in fact, through his contradictory personality, the first source of paradoxism.

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